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ONE DOLLAR OCTOBER 23, 1978

NEW YORK

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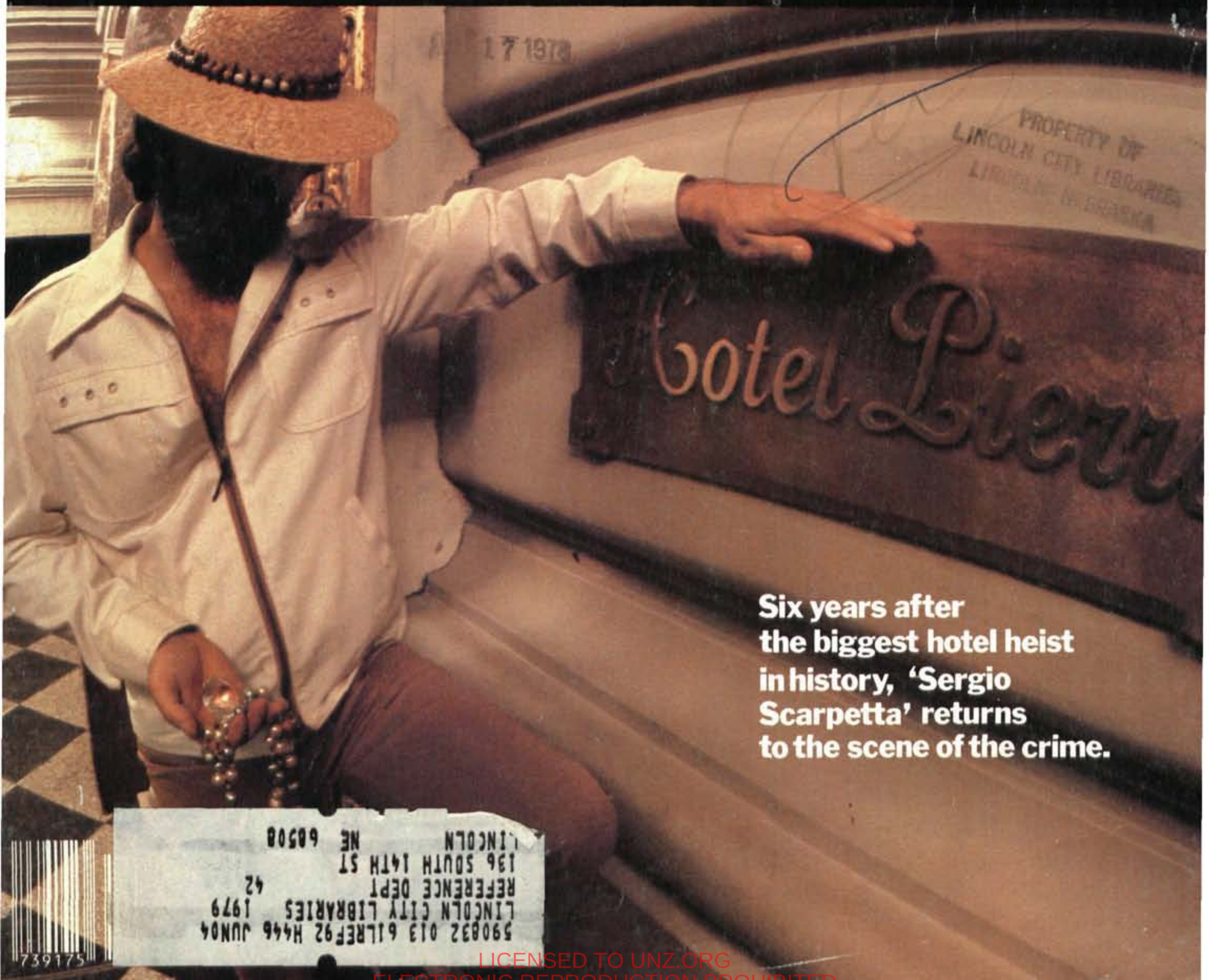
...and got away with it



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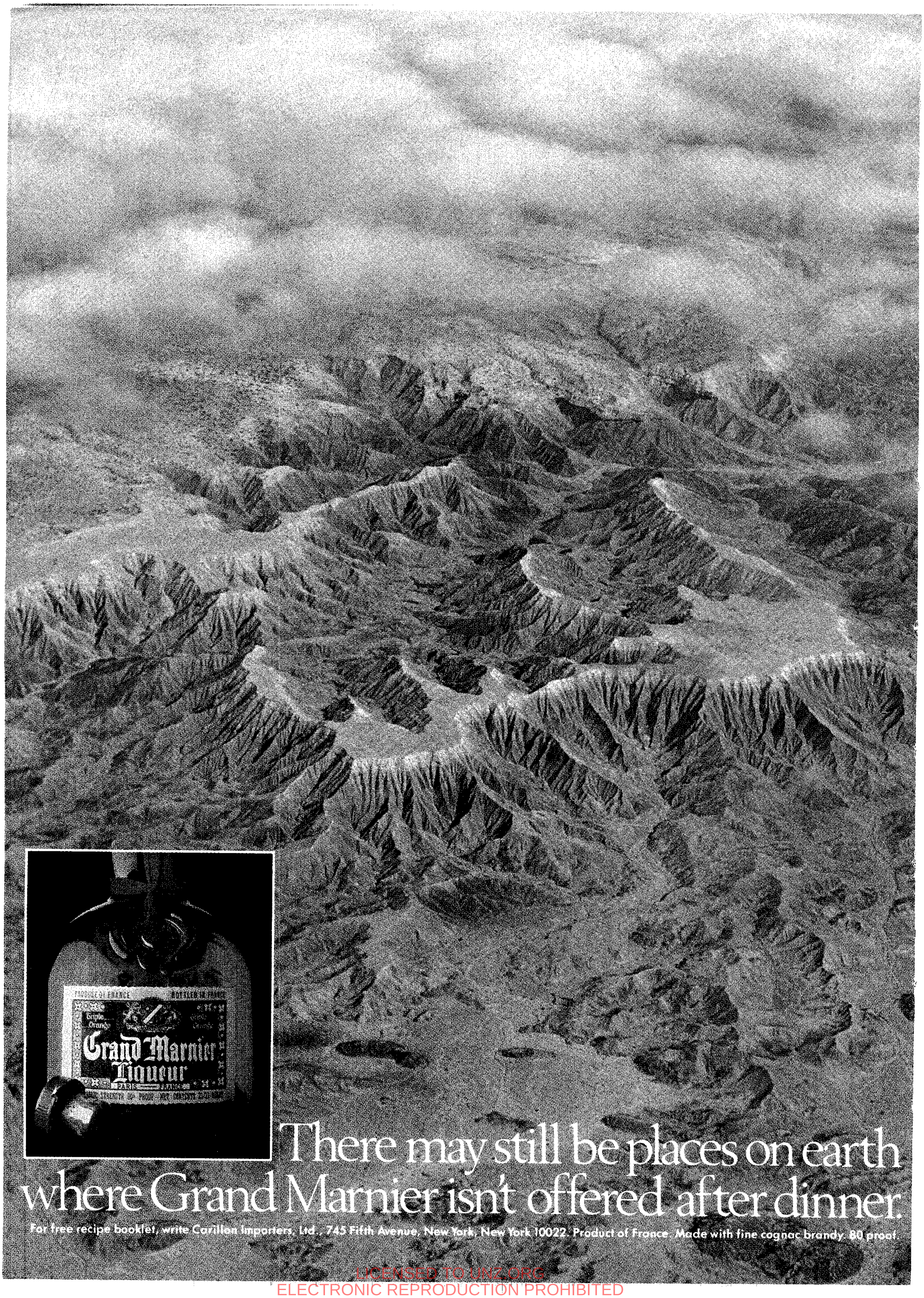
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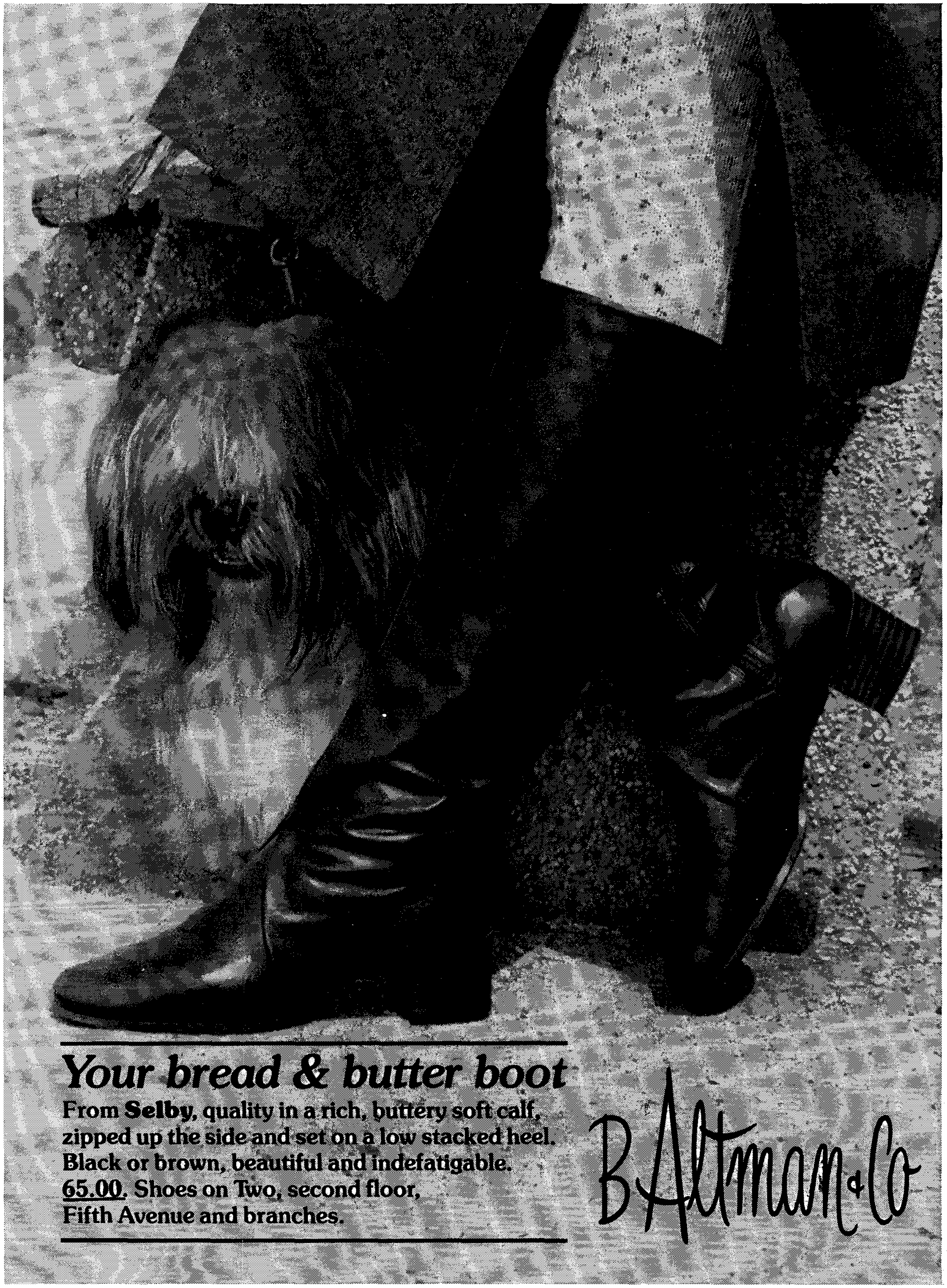

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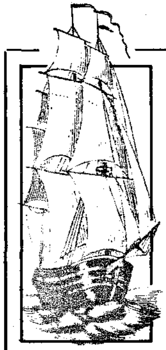
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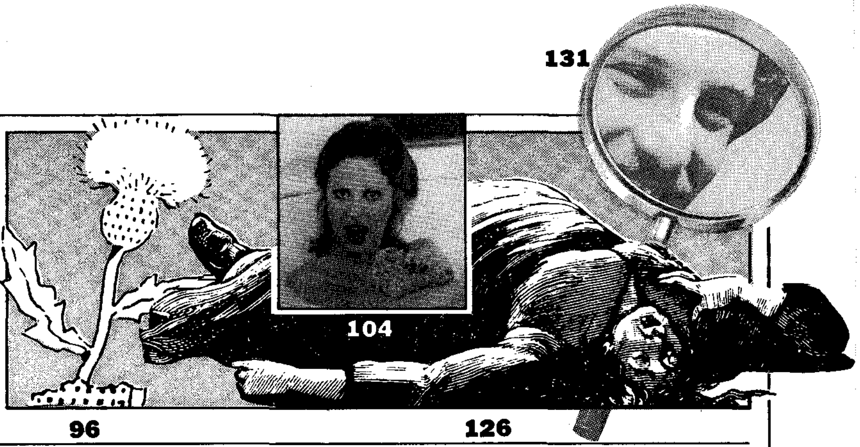
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Cover: Photographed by Jay Good. The burglar himself, "Sergio Scarpetta," poses, holding jewels similar to those he pocketed in the heist.

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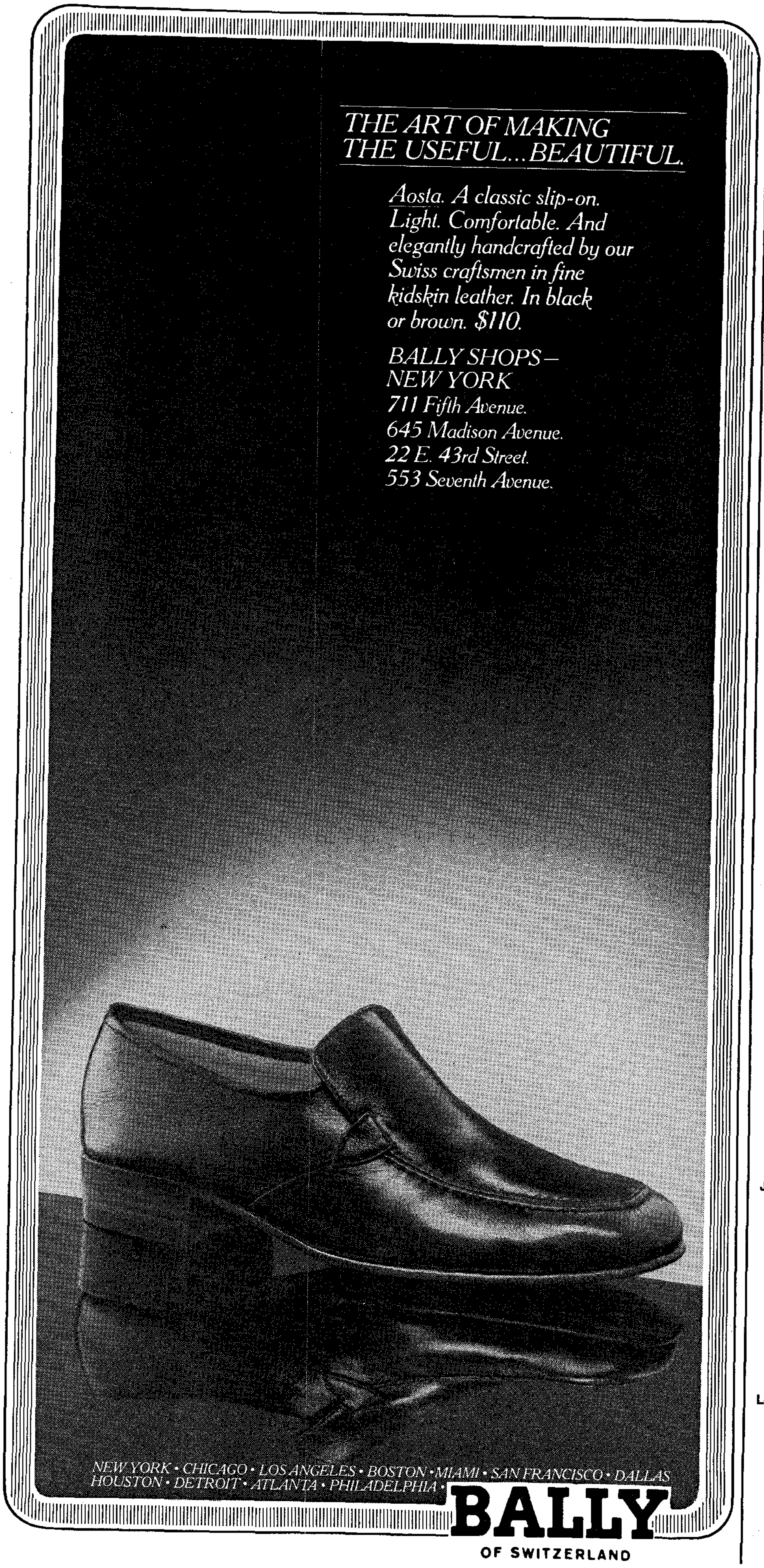

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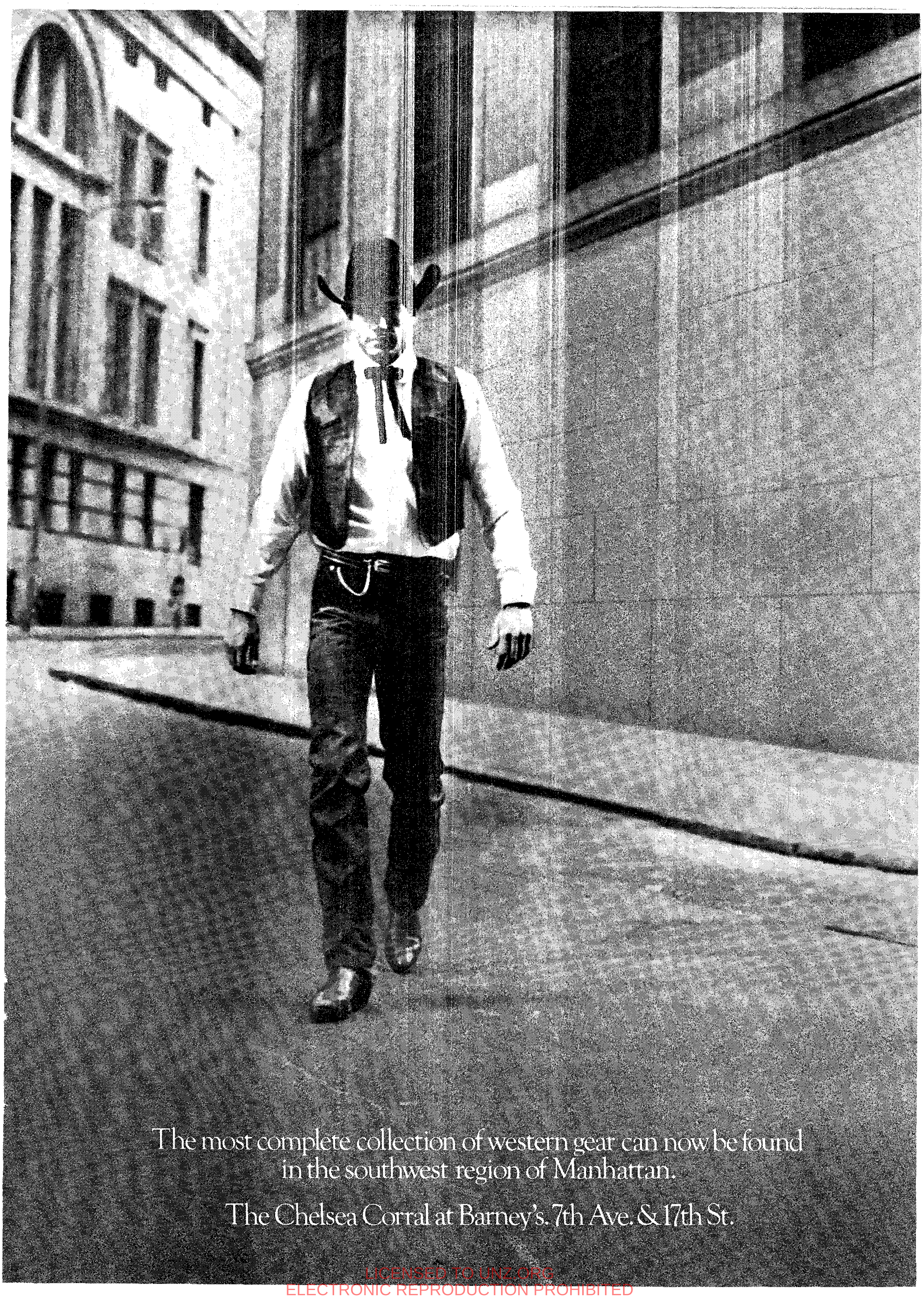

The most complete collection of western gear can now be found in the southwest region of Manhattan.

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INTELLIGENCER

Judy's Fans Can Buy Her Duds

Judy: Her effects on the block.

Producer Sid Luft is in town for his daughter Lorna's opening at the Grand Finale this week, but his visit has another purpose. Luft is also here to arrange for auction of his former wife Judy Garland's effects; it should be the biggest such event since Joan Crawford's estate sold off all her false eyelashes and chase-me shoes.

Weir Flounces Out of 'WWD'

There's trouble at *Women's Wear Daily,* the publication that rules the fashion and society worlds with a whim of iron. It seems that assistant publisher June Weir sided with Eleanor Lambert, the fashion publicist, in backing designer Charles Suppon for the Coty Award, which he won. John Fairchild, publisher of *WWD,* however, wanted Perry Ellis and was more than a little put out that Weir not only sided with Lambert but spent the evening with her at the various Coty parties. Fairchild, true to form, made no bones about telling Weir what he thought of her conduct. Weir, terribly upset about it all, and probably still upset by having been removed from a power position at *WWD* several months ago, quit. Then Michael Coady, editor of *WWD,* went to Weir and, we were told, begged her to come back. All was forgiven, we hear, and Weir's back at *WWD* now.

Bruce Woos Upstate Voters

Bruce Caputo, Republican candidate for lieutenant governor, seems intent on pitting upstate against downstate in his campaign. During the summer, the Yonkers congressman said up in Buffalo, "There is no question that western New York subsidized the metropolitan New York area." Later he said he didn't mean that quite the way it sounded.

Oh, no? Just a few weeks ago, at an editorial meeting of the Adirondacks' *Post Star,* Caputo was talking about Love Canal, where 237 families have had to be evacuated because of chemical contamination. "You can be sure that if the Love Canal situation happened at Broadway and 42nd Street in Manhattan, it would have been taken care of the same day," complained Caputo.

In fact, state funds to help relocate Love Canal families were pledged just weeks after the problem came to public attention, and $4 million in federal funds have been appropriated to clean up the contamination. The feds moved markedly faster to help Love Canal than Congress did to approve federal-loan legislation (co-sponsored by Caputo) for New York City—which, the last time we looked, includes Broadway and 42nd Street in Manhattan.

Carey Moves, Son Dates a Luce

The ties that bind Hugh Carey and his media adviser David Garth are even closer now—if a tenant and landlord can ever be considered close. The governor's new duplex apartment, in the posh Hotel des Artistes, on West 67th Street, is owned by Garth, who also lives in the building.

Meanwhile, Carey's son and deputy campaign manager, 23-year-old Donald, has become the second Carey with a well-connected lady friend. She's Lisa Luce, also 23, the granddaughter of Henry and Clare Boothe. Don't expect any wedding announcements, however. The two, says an intimate, are just—you guessed it—"close friends."

Not Bad for Business

The fellows who run *Business Week* know how to take care of business. On October 29 the magazine is putting out a centerfold featuring the 100 finest and most important establishments in Manhattan. The map will pinpoint restaurants, theaters, and the like. After publication in the magazine, the map will be sold as a poster. The only hitch to all this, as the people who run "21" and Sardi's and other top spots have just discovered, is that it costs $500 for an establishment to be listed in *Business Week*'s hot hundred.

Hands in the Till at GSA

The Justice Department's investigation into kickbacks taken by employees of the General Services Administration is already bringing in indictments, but FBI agents on the case will have more startling revelations in the months ahead. Some new leads in the case suggest that the millions of dollars employees are alleged to have received from federal contractors were funneled into campaign chests of the Republican *and* Democratic parties. "It looks like a case of bipartisan hands in the till," says one investigator.

Neal Travis is on leave this week.

'People'? Who Needs 'People'?

When Frank Sinatra gets an invitation he doesn't like, the sender gets more than a simple "Mr. Sinatra regrets." Asked to appear on the *People* television show, Sinatra, miffed at a story about him in *People* magazine, responded with a two-page, single-spaced letter in which he said the weekly was "to accurate journalism and good taste what Preparation H is to advanced medicine."

Sinatra was annoyed by an article that cast aspersions on the motives of 170 people who contributed $2,500 each to Hebrew University for the chance to come fly with him to Jerusalem. "How demeaning," he wrote modestly, "to suggest that these American friends of the Hebrew University were more anxious to fly with a sometimes saloon singer than to contribute to Israel. . . . Long after Anita Bryant has begun dating the head of the Gay Task Force, I will still have nothing to do with *Time, People,* or with any of its illegitimate offspring or clones." At least the magazine won't lose a subscription: "Good manners and the federal government," Sinatra wrote, "still prevent me from sending your editor's garbage through the mails, something the postal inspectors seem to overlook when it comes to handling *People* magazine."

Frank: Scores mag for bad taste.

Photos: Pictorial Parade

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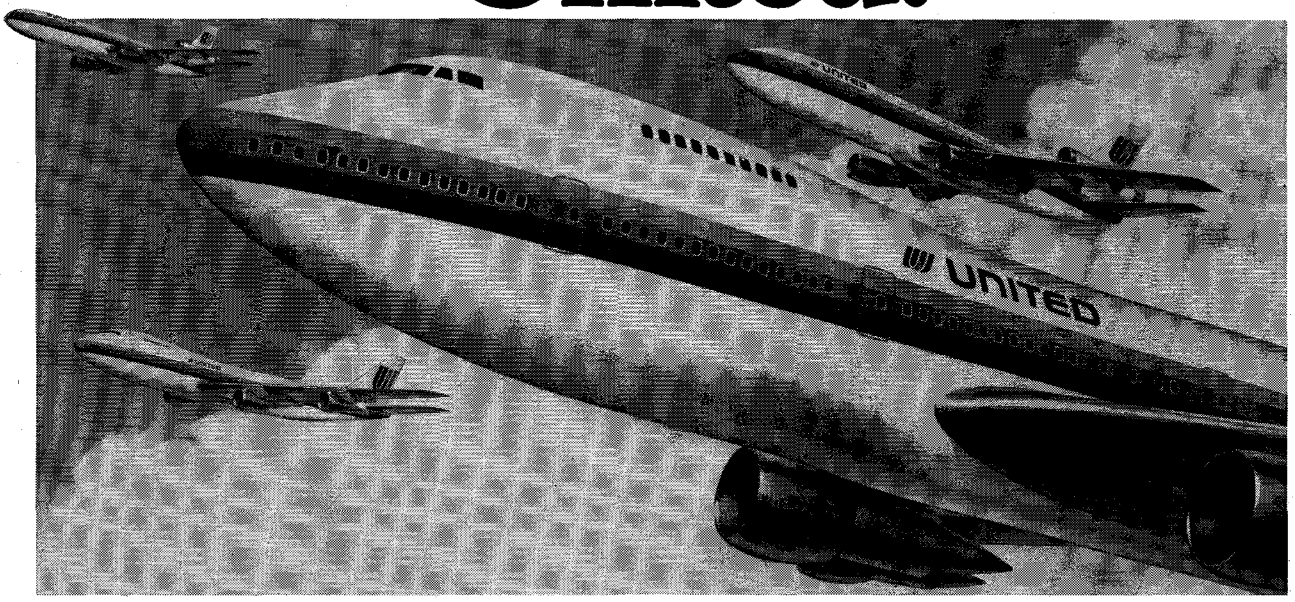

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New York Gazette

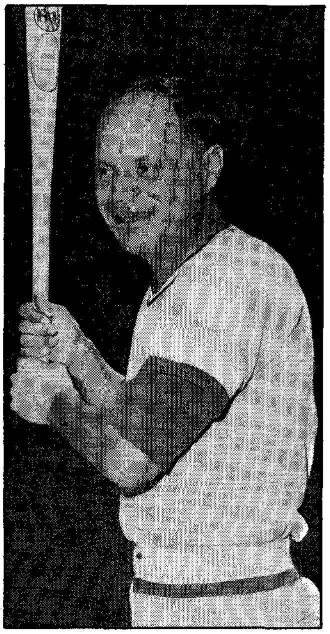
In which certain events are described. Some are merry, some are quite serious, some it is not possible to decide about.

The rites of fall were hard upon us last week, with the Yankees battling gallantly, first on the West Coast, then here at home. The city's firemen came to a vote on their new contract; Miz Lillian came to Queens. Upstate, the foliage prepared for its big weekend; in town, the new TV season began its slow fade. We weathered another Friday the thirteenth, and all around town the beat went on.

Old Brooklyn Dodger Fan Rates the Series

By Denis Hamill

Los Angeles—Don Rickles was solemn last Tuesday morning as he waited for sundown to deliver Yom Kippur for the atoning of millions of sins committed this past year on the Johnny Carson show. But Rickles was in an even lower mood, as this Hebrew holy day forbade him to attend the first game of the World Series at Dodger Stadium. Rickles, a transplanted New Yorker, is known in Los Angeles as the supreme celebrity Dodger-fanatic. The following are some of the sober reflections Mr. Rickles had on the past baseball season and the World Series:



"I'll tell you, the Jews made out on this one, pal. Think of all the money we'll save. Don't have to go for the price of the seats—no eighteen bucks. You'll find Jews all over Los Angeles atoning for even thinking of spending money.

"Actually, I didn't start out as a Dodger fan. I grew up in Jackson Heights, and I was a great lover of dogs. So naturally I rooted for the Giants, because I loved the way Mel Ott lifted his leg when he hit. For three years I thought he was a dog.

"And then, after old Mel passed away, I grew even fonder of dogs, so I became a Dodger fan. Now the only guy who is gonna have trouble out there today is gonna be that Ron Cey, because his wife is Jewish. You watch him drop them fly balls for playing while his wife is home praying. Or is it the other way around?

"Walter Alston is gonna be the hero of this Series. You watch. He's a human Valium, walking around saying, 'Which way'd they go?' But you better look out for that Reggie Jackson. Those Inca Indians can be murder on Jewish holy days.

"Bob Lemon has been a great asset to this Yankee team for a very simple reason: He lets them drink in the locker room.

"On the other hand, when you visit the Dodger locker room, you can talk to LaSorda, which is like being alone. The only intelligent conversations he ever has are with his baloney sandwiches. I'll miss the first two games at home, and then I'll be in Atlantic City. LaSorda will keep in constant contact with me from the locker room to ask me what he should eat between innings.

"But I'll tell you this: If LaSorda loses this Series, he'll be found sitting on a boulder in Sicily wearing white shoes, checkered pants, and a green jacket, with a sign around his neck reading, Frank Sinatra Took Care of This.

"Now I want you to do me a favor. I want you to go to that game today and find all them Jews in the stands sinning on the holy day. Probably half of them—the lox-and-bagels belt on Fairfax—followed the Dodgers out West when they left New York. I want you to give them each a little red flag, and during the seventh-inning stretch, I'm gonna send a small Syrian to sit next to every one of them, and we'll see what that does for the petrodollar."

Any last comment on this baseball season, Mr. Rickles?

"Yeah. Everyone wanted to know why I brought Milton Berle to the playoffs with me. Well, I usually bring him to season games only when he promises to show me one of his old kinescopes of his old shows. But for the playoffs, he promised to sing the Texaco song during the bottom of the sixth."

Any predictions on the Series?

"Yes. Frank Sinatra will live through four games."

Catching Up With August

By Liz Smith

Reporters grouse a lot about money, but, in the end, they would most likely write for the sheer love of it. I know I do my column chiefly to entertain myself and my peers. The column appears in about 60 newspapers, but how much fun can there be in writing when New Yorkers don't read it? I mean, if everything away from Broadway is Bridgeport, as George M. Cohan said—where's the juice of it?

Starting with August 10, New Yorkers have missed the following in the Liz Smith column, though they may have read some of it elsewhere since:

Mia Farrow

August 10: Mia Farrow sustains seventeen stitches, with no novocaine, after a boat accident while filming *Hurricane* in Bora Bora. (By early October, I am reporting that her marriage to André Previn is in hot water. The fly in the ointment: Ingmar Bergman's cinematographer Sven Nykvist.)

August 14: U.N. Secretary General Waldheim promises he will influence the move of headquarters to Austria by 1981. I editorialize that maybe then all those diplomats will stop parking illegally. . . . Note that Nureyev drinks backstage from an Elvis cup—and other deathless matters . . . . Predict Richard Gere will become a big star—22 lines of rave and no New Yorker can see it.

Photos: Pictorial Parade

New York
GAZETTE

August 15: The lead item is the informal sweepstakes for who will be the new Mrs. William Paley now that the CBS head is widowed. Restrain self from naming names out of deference to the husbands of the four women leading the pack. . . . Streisand buys a $550,000 Malibu Colony House that cost agent Hugh French only $37,000 a few years ago.

John Travolta

August 16: Say John Travolta turned down $400,000 a week for a Chicago nightclub appearance.

August 17: Not exactly "stop press," but Francis Ford Coppola opens a San Francisco restaurant called Wims, for breakfast and lunch only!

August 21: Baseball's Pete Rose decides to let them develop *Charlie Hustle,* a TV special on his life. . . . John Travolta buys seventeen acres near Santa Barbara.

Mick Jagger

August 22: Mick Jagger and Jerry Hall buy their *own* house at Trancas Beach. . . . And who is Michele Merklinghaus? Only the little girl calling herself Shelly Bruce on the marquee of *Annie.*

August 23: Steve Rubell gives $5,000 from an "outsiders' night" at Studio 54 to the Muscular Dystrophy Telethon and then says, "No more charity parties.". . . Francesco Scavullo decrees Diane Keaton has "no magic."

August 24: Redford has a film up his sleeve about a young legislator plagued by a grandstanding woman patterned on—could it be?—Bella Abzug. . . . Publishers pronounce Dietrich's memoirs "tepid" and ask for more flash and trash.

Marlene Dietrich

August 25: Washington's tobacco-heir/publisher Smith Bagley says Chip Carter and wife, Caron, will divorce, and I make matters worse and repeat it.

August 26: L. S. scoops the world with the Kate Jackson–Andrew Stevens marriage even before they telephone from Martha's Vineyard to confirm it. . . . A visitor in the Algonquin Hotel asks for an exterminator for a mouse and is delivered a cat named Hamlet.

August 30: Gene Hackman sells his million-dollar house for $2.85 million cash. . . . Julie Andrews asks $3-million for hers in Paradise Cove. . . . Lily Tomlin buys the W. C. Fields manse. . . . Martin Sheen decides to play John Dean in the mini-series *Blind Ambition* (why not? He once played Bobby Kennedy).

John Dean

August 31: The month ends with a whimper as Jane Powell and Howard Keel say they won't come to New York in the musical-stage rework of *Seven Brides for Seven Brothers* unless director-producer-writer Larry Kasha quits.

But you ain't missed nothing yet—just wait till you see what happened in September!

Police Chiefs Answer the Call to Arms

By David Mamet

Glory be to God for
dappled things—
For . . . all trades,
their gear and tackle
and trim.
—Gerard Manley
Hopkins

There was a charming *in camera* atmosphere about the International Association of Chiefs of Police Conference last week. The participants—men and women—were dedicated professionals come to New York to exchange technical information, to renew friendships, to gossip, and to get away from home.

The Armalite AR-18 Combat Rifle fires approximately 750 rounds per minute; its maximum range is 3,045 meters, and it sells for about $300. It was one of the less arcane items on display. The conference, held at the Americana and the New York Hilton, included among its exhibitors purveyors of body armor, voice scramblers, psychological-stress evaluators, night-vision scopes, electronic surveillance, all sorts of firearms, and a rather extensive array of chemical riot-control equipment.

Federal Laboratories, Inc., of Saltsburg, Pennsylvania, has included in its promotional literature a history of chemical weapons, containing the following:

> You will appreciate that no government can afford to permit a chemical to be used against its citizenry unless it has been thoroughly tested. CS [orthochlorobenzalmalononitrile] was tested to the same degree you would expect with a new medical drug. . . . Both CN [chloroacetophenone] and CS can be termed less-than-lethal. We still use that term because, although in open-air riot situations there has been no recorded fatality or sustained permanent injury as a result of the chemicals, nevertheless, if they are not used correctly *they can indeed cause death,* as we shall explain later in Book Two.

Book Two explains that, like any chemical that has some effect on the human body, CS and CN can cause serious illness or possibly even death in a large enough overdose.

Singlepoint International of Southampton, U.K., was at the conference purveying the "Singlepoint combat gunsight," an optical sighting system that gives "increased accuracy and greater safety to innocent bystanders."

Also from Federal, built-in chemical-agent dust systems designed for correctional institutions, industrial complexes, and nuclear plants; and SKAT, "the new multi-grenade tear smoke shell that scatters its charge to scatter a mob in seconds."

The booth of the Johnston Badge Company of West Somerville, Massachusetts, displayed a rather beautiful selection of police badges of many degrees of ornateness. Their catalog was prefaced with this:

> Mankind has long since ceased to ascribe magical qualities to shiny bits of metal. But, down through the ages, as the human experience deepens and grows, the symbolism of the badge of the professional has also taken a fuller meaning.

The Police Chiefs Conference featured workshops on "Executive Protection," "Terrorism," "Corporate Security," "The Role of Forensic Science in Clandestine Drug Laboratory Investigations," "Police Stress," and a Circle Line cruise around New York Harbor, with buffet and entertainment.

Photos: left to right, Contact, Tom Hill, Pictorial Parade, UPI

Sea Fever in Central Park

By Judy Klemesrud

While the big-time skippers were competing for the Mayor's Cup in New York Harbor October 7, 24 small-time skippers were racing their boats on Central Park's Conservatory Lake. Lips pressed tight, faces grim, hands glued to electronic remote-control boxes, these skippers were just as deadly serious as their counterparts in the open waters.

They did smile at least once, though—when a thirsty brown Airedale unexpectedly plunged into the lake, causing several boats to veer off course.

Thirsty dogs aside, the big difference between the two weekend races was that the Central Park boats, or "model yachts," were only a fraction of the size of the big schooners. The yachts' mainsails were just a bit taller than the Knicks' seven-foot center, Marvin "the Eraser" Webster; their hulls were about five feet long; and each weighed in at about 30 pounds. Their value: from $500 to $1,000 each, according to their owners.

Twenty-four skippers from several northeastern states and Canada turned out for the race, the third annual American Yacht Association Model Class Championship. In model-yacht circles, the winner of the Central Park race is generally considered the hotshot skipper in the ten-rater class, the most prestigious category of model-yacht racing.

The competitors, all male, ranged in age from fifteen to mid-sixties. Many belong to the Central Park Model Yacht Club, founded in 1917.

"Our main problem is where to store the boats in the winter," said 31-year-old Sarah Anne Nack, a Manhattan club member. "So most of us just take them home to our apartments. The hull is on our living-room wall, and the sails are on the bedroom wall."

After two days of racing marked by several watery collisions and much beer drinking, Michael Godby, a sixteen-year-old high school junior from Mount Kisco, New York, emerged as the winner. Among the skippers he beat out was his own father, Forest, an IBM project manager who designed and built both of their model yachts.

"Now he will be insufferable," the elder Mr. Godby said, without so much as a trace of a grin, as his son was being awarded the main prize, a pewter replica of the Cutty Sark clipper ship.

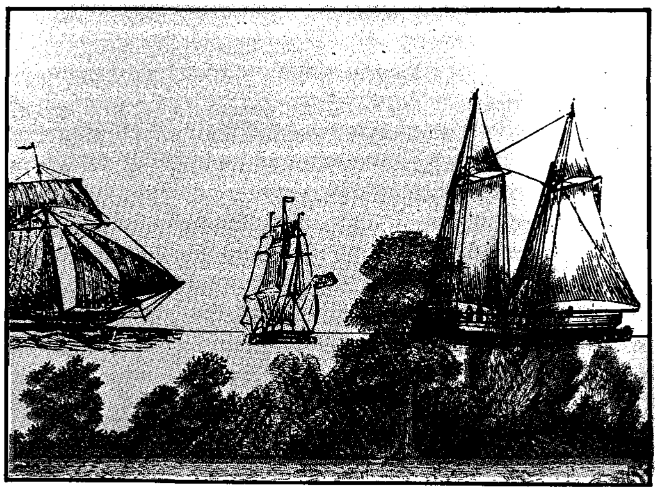


Illustration by Jo Teodorescu

The Top of the Week

Fiction

1. War and Remembrance, *by Herman Wouk*
2. Chesapeake, *by James A. Michener*
3. Fools Die, *by Mario Puzo*
4. The Far Pavilions, *by M. M. Kaye*
5. Eye of the Needle, *by Ken Follett*

Nonfiction

1. A Distant Mirror, *by Barbara W. Tuchman*
2. In Search of History, *by Theodore H. White*
3. American Caesar: Douglas MacArthur 1880–1964, *by William Manchester*
4. Tutankhamun: The Untold Story, *by Thomas Hoving*
5. Robert Kennedy and His Times, *by Arthur M. Schlesinger Jr.*

Broadway Shows

Hottest tickets last week, according to *Variety*, were the following (listed are the percentage of seating capacity, number in attendance, and box-office gross. Percentages above 100 reflect standing room):

1. Annie *(101.1%; 10,791; $161,389)*
2. Ain't Misbehavin' *(96%; 8,217; $123,432)*
3. A Chorus Line *(94%; 10,402; $163,872)*
4. Dancin' *(86%; 7,893; $143,059)*
5. Oh, Calcutta! *(81.1%; 3,238; $33,137)*

Dracula's seating capacity dropped from 100.7% to 70.2% last week, when Raul Julia took over from Frank Langella.

Stalking 'the Other Korvettes'

By Blair Sabol

It's curious to see the department stores all volleying for this season's serve. Bergdorf's has just installed its new Giorgio Armani boutique; Gimbels has its Body Awareness sportswear section; Macy's has its ever-expanding Cellar mall; and Bloomingdale's continues to lead the consuming chicery with its floor-through Main Course food-and-kitchen emporium. Obviously, this year's fashion has more to do with kitchen than couture—and from the looks of most of the clothing price tags, it's too bad we can't all wear our Cuisinarts or spaghetti strainers.

While some people may strike it rich along Delancey Street, I decided to buck the big-spending trend by going to "the Other Korvettes." After all, who else could bridge this fall's fashion gap between hardware and hard wear?

I expected to find an entire floor decorated with the usual rack of "disco suits" (the year's answer to the leisure suit), or wrap-slit jersey dresses, padded-shouldered hacking jackets, a Village People soundtrack, and at least a juice or frozen-yogurt health bar. Instead, I worked all of the store's seven floors, discovering only the usual array of cheaper cosmetic counters, plastic platform shoes, Fruit of the Loom–underwear bins, and rows of nondescript clothes in rust, brown, and raisin-colored synthetics.

I trod over to the hair salon (which featured raucous Tito Puente music and a stench of permanent-wave solution) and asked the cashier where "the Other Korvettes" was located. Her answer: "The what?" I finally landed on the infamous seventh floor, filled with the original Korvette's great selection of housewares, records, TVs, and stereos, and asked again. The answer: "Honey, it don't exist."

I guess I'll wait for Crazy Eddie to come up with a line of "disco retro" fashions with walkie-talkies for belts and Polaroids as disco bags. ■

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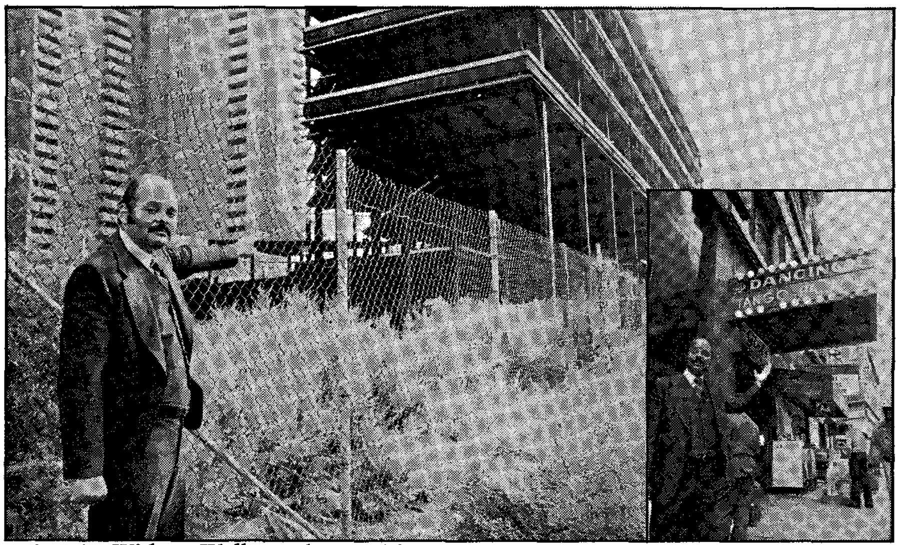
GOING TO COLLEGE IN TIMES SQUARE



University Without Walls: *Joshua Smith and the "campus" that may never be (above); and the current Tango Palace branch (inset).*

No Ivy Grows Here

It was an improbable sight.

There, in the heart of the Times Square porno district, at 44th and Broadway, stood one of the city's more respected educators, talking about the college he runs just above a tacky neon storefront called the Tango Palace.

As a group of his students on their way to classes pushed past a huddle of winos, Borough of Manhattan Community College (BMCC) president Joshua L. Smith looked about his neighborhood "campus" with disgust. Nearby, a loud red billboard advertised an ALL GIRL REVUE. The movie next door was *Portrait of Seduction.* The uneasy college president, looking out of place in his dark, three-piece suit, had to step aside for customers spilling out of the Feminique Boutique.

"Should a college be *here*?" asked Smith, gesturing down the block with his arms. "Is this what the City of New York calls *education* these days?"

These days, unfortunately, the answer is yes. Three years ago, during the height of the state and city money crunch, construction on a sprawling downtown campus for BMCC was halted. Since then, Manhattan's "homeless college" has been forced to continue living in rented space in six buildings spread across a twenty-block swath of the West Side—most of them just as squalid as the Tango Palace branch.

It's not as if there's no alternative. In fact, down in Lower Manhattan there stands a $12-million unfinished shell, the "future" campus of BMCC.

It stretches along a two-block area at Chambers Street and the West Side Highway—four acres of rusted beams and foundation cement, deteriorating among weeds and broken glass in a lot but a few blocks north of the World Trade Center. Across the way, construction is about to begin on the first phases of the Battery Park City complex; behind it, the three towers of the $66-million Independence Plaza housing development rise. And someday, if Mayor Koch has his way, the $1.1-billion Westway will be whisking thousands of cars a day right past the site. All told, there's over $4 billion in public and private funds which were invested in the few blocks, but none for BMCC.

"Take a look at this space," Smith said, as he climbed up to the second story of the unfinished building, of which nothing more exists today than seven stories without walls. "This should have been 400,000 square feet of classroom space by now. It was going to be enough, they said, for 5,000 students at any one time. The mayor can build all the Westways he wants, he can invest in all the brick and mortar he can find. So why can't he spend a fraction of that on something more important—people?"

And this waste will affect more than just the students: Ultimately, if BMCC is finished, the taxpayers will be hurting too. Because although the projected cost of this new campus was to be $70 million, the delays in construction have brought the estimated price tag all the way up to $85 million. And each day the city continues to hesitate, the amount of money it will cost to complete the project escalates.

Last May, relief for BMCC seemed imminent after City University (CUNY) released a master plan for completing capital improvements worth $681 million at several community and senior colleges. The plan not only called for completion of BMCC's campus, but would have provided funds for desperately needed repairs and renovations at Medgar Evers College in Brooklyn, LaGuardia College in Long Island City, Bronx Community College, and Hostos in the South Bronx. The plan merely represented a revival of plans approved in the early 1970s by Mayor John Lindsay. While many of that plan's improvements for the senior colleges were completed, recommendations for some of the two-year community colleges like BMCC were shelved in 1975 because of the fiscal crisis.

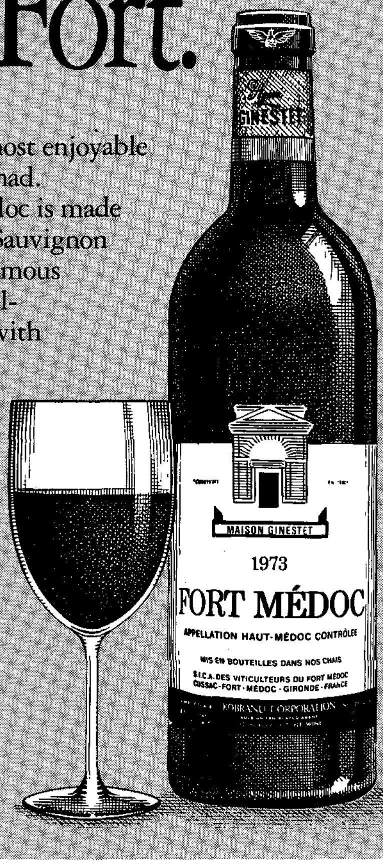
"It's a desperate situation," says Beth Taylor, deputy for planning to CUNY's chancellor. "Basically, we're talking about a building program that's been stopped in midstream. It's been almost impossible to get things moving again."

Part of the blame lies with the inescapable reality that there just isn't enough money around anymore to complete an ambitious building program conceived during CUNY's salad years. And part of the problem lies with the Koch administration, which indefinitely stalled CUNY's plan after receiving it last spring. The mayor dismissed CUNY's recommendations as "business as usual" and relegated them to the purgatory of a foundation cost-benefit study. The mayor wanted to wait.

Meanwhile, leases at five of BMCC's six locations are about to expire, and landlords weary of doing business with the city want the college out. CUNY and City Hall officials are desperately searching for the 300,000 square feet of space needed, but landlords willing to take on a pauper for a tenant are hard to find. Even if space is found, the five-year rent tab for BMCC, once new leases and an expensive renovation are figured in, could run up to more than $25 million. Something must be done soon—before Smith's homeless

Photograph by Richard Pan

Hold the Fort.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college becomes no college at all.

Such a loss would be an immediate tragedy for BMCC's 9,000 students—more than half of whom travel to the college from other boroughs while holding down jobs in Manhattan—but they would not be the only losers. Economists, educators, urban planners, and business leaders agree that an adequately funded, career-oriented community-college system is vital to the city's future. "We're the leg up out of the ghetto," says Smith. "We're taking people who in many cases are on welfare and giving them job skills. They leave here for jobs and responsible positions; three quarters of them will go on to other colleges someday."

There's another, racially charged question simmering just below the surface of the current debate. The institutions with the greatest need also happen to be the community colleges with a predominantly minority-group student population, while most of the predominantly white institutions (with a few notable exceptions, such as Hunter) have completed their building plans. "No one intended for this to happen," says Beth Taylor, "but the fiscal crisis has disproportionately affected the minority colleges."

Says Associate Dean Doris Fitzgerald of BMCC, "There seems to be a perception that, because we're not a prestige institution, because we don't have a home, we're expendable."

"We're sensitive to that," says Phillip Trimble, counsel to Mayor Koch, currently handling the CUNY building plan. "The students at these places are guys coming out of the ghetto who need a shot in the arm. Often, they have gotten the short end of the stick. But we've got to take our educational dollars and spend them the way the educators say we should."

Yet City Hall is going to have a hard time persuading BMCC students that they haven't been singled out for neglect at a time when building continues apace on other projects. Taking advantage of funds made available by banks and private investors last year, CUNY found a way to complete a $6.2-million performing-arts center at City College, a $90.3-million north academic complex at City College, and to make a $47-million improvement at Lehman in the Bronx.

But if you look behind the glass behemoths in lower Manhattan, all you'll find is the shell of a college that never was and, it seems, may never be.

The Banks vs. New York

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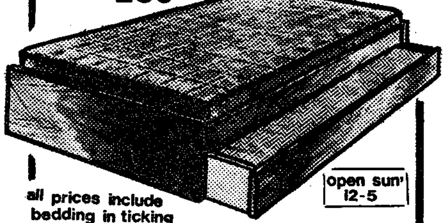

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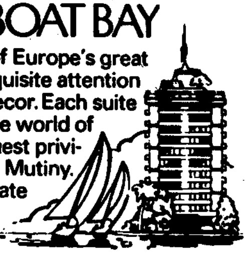

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antee program for New York, all is not peaceful in the remaining efforts to keep the city solvent.

As part of the federal deal by which the latest bout with bankruptcy was avoided, the city's major commercial banks agreed to lend City Hall up to $400 million on a short-term basis this December. However, problems have developed that have prevented the arrangement from being finally consummated. What is at issue is, you might say, a matter of interest to all.

According to well-placed sources, the big banks are demanding an interest rate from New York City equivalent to a full percentage point higher than the going rate by the U.S. Treasury on its short-term borrowing. At current market levels, this means that the city would have to pay 9.5 percent interest on their $400-million bank loan: Translated into money, the deal will cost taxpayers $19 million.

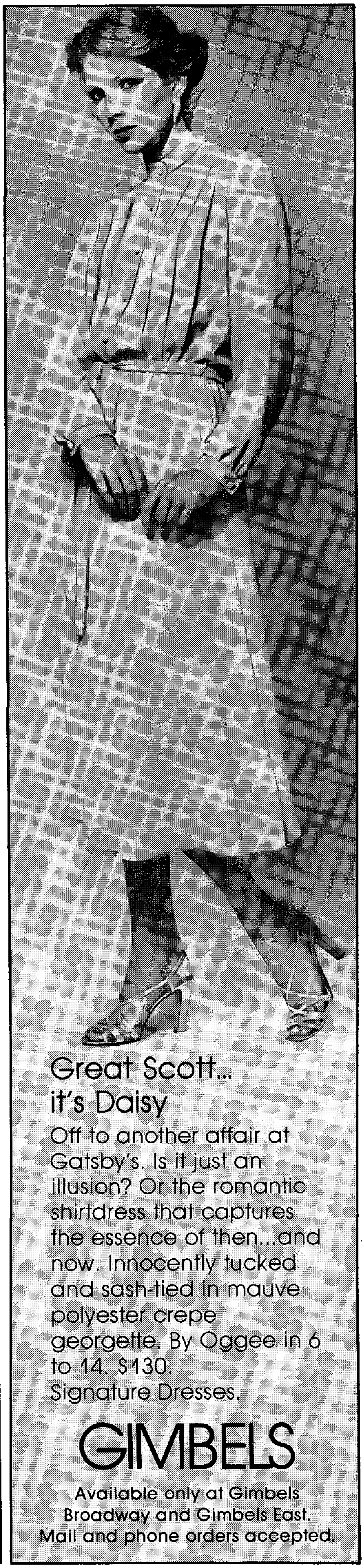
The bankers argue that this high rate will be an incentive to the city against future financial skullduggery. What's more, say the boys from Wall Street, 9.5 percent is the same rate New York paid the feds for its loans to the city during the Ford administration.

But the bankers fail to mention two crucial things. First, since New York City securities are tax free, the banks' real yield from a 9.5 percent rate would actually be much higher, giving them a windfall. They can get an effective 9.5 percent rate by making the city's actual interest base considerably lower. Second, they don't take into account the recent history of city security-interest rises—higher rates have mainly had the effect of frightening away private investors, scared that such exorbitant prices must mean that something is wrong.

Just as the negotiations are currently stalled over this issue, another area of dispute has become the cost of lawyering. The banks, sources say, want the Municipal Assistance Corporation, which effectively means the city treasury, to foot their bill for their fees to David, Polk & Wardwell, the firm which performed most of their work on the financing agreement and assisted on the federal legislation. While it is customary for a borrower—in this case New York City—to cover the legal costs of financing, the precise delineation of what should be the banks' share and what should be the city's has become an open question. **—David Rosenthal**

Murphy's Law

Since 1962, when he was first elected to Congress, John Murphy's connections with the city politic generally



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have seemed almost as detached as his home borough of Staten Island is from the mainland. His voting record is among the most conservative of all of New York's Democrats', an achievement perhaps befitting someone who counts his West Point classmate Nicaraguan dictator Anastasio Somoza as a good friend.

So distant does Murphy seem from the mainstream, one must pause to wonder about whom he really represents. A case in point is his most recently filed political-donation listing, which shows that of 247 contributors who gave Murphy $100 or more for his September primary race, only 3 came from Staten Island.

Murphy's congressional power base is the Merchant Marine and Fisheries Committee, which he chairs and is, as we shall see, his monetary base too.

Last year, fifteen months before his primary, Murphy held a fund raiser in Washington. Seventeen of the guests were executives of shipping interests, and lawyers with maritime concerns were also present. The take was $9,400 from those present, with various corporate and union political-action committees phoning in $20,150 more.

Six weeks later, a key piece of legislation strongly favored by the maritime industry sailed through Murphy's committee. And since then, ship owners and union folks contributed another $21,600 to his cause.

One page of Murphy's latest Federal Election Commission filing shows a total of $1,650 from seven fishing-vessel owners from San Diego. Six of the seven gave on the same day this May. One of them explains that all are members of the American Tuna Boat Association, adding that "we feel Murphy is the first congressman who really stuck out his neck for us over the porpoise business." When a bill was passed to limit the porpoises killed by tuna nets, Murphy pushed through another bill *increasing* that limit. It died on the floor.

Nevertheless, Murphy's campaign literature declares that he helped "protect such threatened mammals as whales, seals, porpoises, dolphins, walruses, and polar bears."

Murphy has also benefited from his seat on the Interstate and Foreign Commerce Committee. He received $3,500 from the railway-clerks union; a dentists' group gave $2,000 (aspects of medical service are covered by his committee); and the American Milk Producers' political arm kicked in $3,000.

Which all goes to show that in Murphy Staten Islanders have a man whose special interests extend beyond his home borough. —**Hillel Levin**

OPENINGS

Gemma Jones in The Duchess of Duke Street, debuting on Channel 13 October 22nd at 9 p.m.

Edward Gorey is the author of Gorey Stories, opening October 23rd at the Booth.

Richard Pryor plays The Wiz, opening October 24th at Loews Astor Plaza and the Plaza.

Donald Scardino stars King of Hearts, opening October 22nd at the Minskoff.

Buddy Brown, leading rider in the National Horse Show, opening October 31st at Madison Square Garden.

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

October 17 thru 24

T	W	T	F	S	S	M	T
17	18	19	20	21	22	23	24

MOVIES

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

EAST SIDE

Art, 36 E 8th (GR 3-7014). *Girl Friends.*

St Marks Cinema, 2nd Ave at 8th (533-9292). Thru 10/17, *Looking For Mr. Goodbar; Pretty Baby.* 10/18-24, *An Unmarried Woman.*

Theatre 80 St. Marks, 80 St Marks Pl (254-7400). 10/17, *The Man Who Broke the Bank at Monte Carlo; The House of Rothschild.* 10/18, *Naughty Marietta; Maytime.* 10/19, *Broadway Melody of 1936; Broadway Melody of 1938.* 10/20, 21, *Ninotchka; Grand Hotel.* 10/22, 23, *The Cat and the Canary, The Ghost Breakers.* 10/24, *The Toy Wife; The Stranger's Return.* 10/25, *Don Juan; The Mad Genius.* 10/26, *Stagecoach; The Long Voyage Home.*

Cinema Village, 22 E 12th (924-3363). 10/17, Union Maids; F-I-S-T. 10/18, 19, *Sensations; The Naughty Victorians.* 10/20, 21, *The Seventh Seal; Wild Strawberries.* 10/22, 23, *Gypsy.* 10/24, *Darling; Accident.*

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 10/19, *Grease.* From 10/20, *Slave of Love.*

Bay Cinema, Second Ave nr 32nd (679-0160). *Up in Smoke.*

Murray Hill, 34th St nr 3rd Ave (685-7652). *Who Is Killing the Great Chefs of Europe?*

34th St East, nr Second Avenue (683-0255). *Death on the Nile.*

Eastside, 3rd Ave at 55th (755-3020). *Girl Friends.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *A Wedding.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *Somebody Killed Her Husband.*

Plaza, 58th St, E of Madison (EL 5-3320). Thru 10/23, *The Tall Blond Man With One Black Shoe.* From 10/24, *The Wiz.*

Baronet, 3rd Ave at 59th (355-1663). *Autumn Sonata.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *Goin' South.*

D.W. Griffith, 59th Street East of 2nd Ave (759-4630). *Foul Play.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Days of Heaven.*

Cinema II, 3rd nr 60th (PL 3-0774). *Bloodbrothers.*

Gemini I & II, 2nd Ave at 64th (832-1670). I. *Midnight Express.* II. *Midnight Express.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *The Big Fix.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). *No Time for Breakfast.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *Death on the Nile.*

72nd St East, nr 1st Ave (BU 8-9304). *Pretty Baby.*

Whitney Museum, 945 Madison (794-0600). 10/17-22, *Showboat 1988—The Remake* (Richard Schmidt). 10/24-11/1, Two-Channel Videotapes.

Trans-Lux 85th, at Madison (BU 8-3180). *Interiors.*

UA East, 1st Ave at 85th (249-5100). *National Lampoon's Animal House.*

Loews Orpheum, 86th at 3rd (AT 9-4607). *Who Is Killing the Great Chefs of Europe?*

Loews Ciné, 3rd Avenue near 86th Street (427-1332). *Up in Smoke.*

86th St East, off 3rd Ave (AG 9-1144). *Foul Play.*

RKO 86th I & II, at Lexington (AT 9-8900). I. *The Big Fix.* II. *Somebody Killed Her Husband.*

WEST SIDE

Film Forum, 15 Vandam St (989-2994). 10/19-22, *Controlling Interest: The World of the Multinational Corporation; Bottle Babies; CIA Case Officer,* documentaries.

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 10/17, *Red Beard.* 10/18, *A Woman's Decision; Red Desert.* 10/19, *The Principal Enemy; Courage of the People.* 10/20, 21, *A Clockwork Orange; Glen and Randa.* 10/22, *Hi, Mom!; Mean Streets.* 10/23, *Who's That Knocking At My Door; Wedding Party.* 10/24, *Sisters; Boxcar Bertha.* 10/25, *The Last Waltz; Phantom of the Paradise.* 10/26, *The Fury; Alice Doesn't Live Here Any More.*

Waverly, 6th Ave at 3rd St (WA 9-8037). *National Lampoon's Animal House.*

8th St Playhouse, 52 W 8th (674-6515). 10/17, 18, *A Free Woman; 2 or 3 Things I Know About Her.* 10/19-21, *Lancelot of the Lake; Princess Yang Kwei Fei.* 10/22, 23, *The Ceremony; The Merchant of Four Seasons.* 10/24, 25, *Je t'aime, je t'aime; Enjo.*

Greenwich, 12th at Greenwich (WA 9-3350). *Heaven Can Wait.*

Quad, four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. *Interiors.* II. *Interiors.* III. *Viva Italia!* IV. *Interiors.*

Loews Astor Plaza, Bdway at 44th (869-8340). Thru 10/23, *Who Is Killing the Great Chefs of Europe?* From 10/24, *The Wiz.*

Loews State I & II, Bdway at 45th (582-5070). I. *Death on the Nile.* II. *Midnight Express.*

Criterion, Bdway nr 45th (JU 2-1796). *Bloodbrothers.*

Forum, Bdway at 47th (757-8320). *Foul Play.*

RKO Cinerama I & II, Broadway at 47th (975-8366). I. *Up in Smoke.* II. *The Big Fix.*

Rivoli, 49th & Bdway (CI 7-1635). *Somebody Killed Her Husband.*

Guild, 33 W 50th (PL7-2406). *The Black Pearl.*

Museum of Modern Art, 11 W 53rd (956-6100). 10/17, 2:30, *Las Bas Fonds;* 6 p.m. What's Happening? 10/19, noon, Film shorts; 2:30, *Die Tochter Des Samurai;* 6 p.m. *Tessen Koshu* (animation). 10/20, 2:30, *T'Amero Sempre;* 6 p.m. *Les Bas Fonds.* 10/21, noon, *And Then There Were None;* 2:30, *1860;* 5 p.m. *T'Amero Sempre.* 10/22, noon, *And Then There Were None;* 5 p.m. *La Signora Sensa Camelie.* 10/23, noon, *Beginnings* and *The Craziest Thing You Ever Saw*; 2:30, *Seconda B.;* 6 p.m. *1860.* 10/24, noon, same as 10/23, noon; 2:30, *Bataille Du Rail;* 6 p.m. What's Happening?

Ziegfeld, 141 W 54th (765-7600). *The Boys from Brazil.*

Festival, 57th nr 6th (757-2715). *Interiors.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 10/17, *Baby Doll; The Rose Tattoo.* 10/18, *Salome the Married Virgin; Valentino.* 10/19, *O Lucky Man; The Bed- Sitting Room.* 10/20, *The White Sheik; Variety Lights.* 10/21, *East of Eden; Cat on a Hot Tin Roof.* 10/22, *Madame Butterfly; My Song Goes Round the World.* 10/23, *2 or 3 Things I Know About Her; Deux Fois.* 10/24, *A Brief Vacation; The Garden of the Finzi-Continis.* 10/25, *El; Tristana.* 10/26, *Cat People; I Walked With a Zombie; The Seventh Victim.*

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 10/17, *Eyes of Laura Mars.* From 10/18, *An Unmarried Woman.*

Little Carnegie, 57th St nr 7th (246-5123). *Bread and Chocolate.*

Paris, 4 W 58th (MU 8-2013). *Violette.*

Cinema III, 59th at the Plaza (752-5959). *A Wedding.*

Paramount, 2 Gulf & Western Plaza (247-5070). *A Wedding.*

Cinema Studio, Bdway & 66th (877-4040). *Perceval.*

Regency, Bdway at 67th (724-3700). 10/17, 18, *The Bad and the Beautiful; Alex in Wonderland.* 10/19-21, *Strike Up the Band; In the Good Old Summertime.* 10/22, 23, *The Search; Captains Courageous.* 10/24, 25, *The Unsinkable Molly Brown; Bells Are Ringing.* 10/26-28, *Woman of the Year; Libeled Lady.*

Embassy 72nd, at Bdway (SC 4-6745). Thru 10/24, *Viva Italia!.* From 10/25, *Slave of Love.*

Loews Quad, Bdway at 83rd (877-3190). I. *Grease.* II. *Heaven Can Wait.* III. *National Lampoon's Animal House.* IV. *Foul Play.*

New Yorker, Bdway nr 88th (TR 4-9189). *Interiors.*

Thalia, 250 W 95th (222-3370). 10/17, *No Way Out; Moonfleet.* 10/18, 19, *Algiers; Gunga Din.* 10/20, 21, *Wild River; Suddenly, Last Summer.* 10/22, 23, *Hamlet.* 10/24, *Bitter Victory; Attack.*

Olympia, Bdway at 107th (865-8128). Thru 10/19, *Close Encounters of the Third Kind; A Boy and His Dog.* From 10/20, *Who'll Stop the Rain.*

(Listings subject to last-minute change)

THE MOVIES

Autumn Sonata–In Ingmar Bergman's new film, Ingrid Bergman (in a brave, fully rounded performance) is a successful concert pianist, and Liv Ullmann is her 35ish daughter who is convinced that her mother's neglect of her as a child has ruined her life. She takes revenge in guilt-provoking accusations that are loathsome, fascinating, and ultimately baffling. A bald, untextured, tirade-film, in which Bergman seems lost in resentment and guilt that he hasn't quite comprehended or worked out. Baronet.

The Big Fix–As Moses Wine, an ordinary-man Jewish detective in Los Angeles, Richard Dreyfuss is too cute by half, but he's still the best thing in this incompetent mystery. Roger Simon, adapting his own novel about a plot to discredit a liberal senatorial candidate, has made the story complicated and messy without conveying any real sense of evil. It's a soft, sentimental film, awkwardly directed by Jeremy Paul Kagan, and photographed in smoggy, greasy colors. With Susan Anspach, Bonnie Bedelia and John Lithgow. Beekman; RKO Cinerama II; RKO 86th St I.

Bloodbrothers–Italian-American hysteria in the Bronx. Richard Gere is a young man trying to find himself, and Tony Lo Bianco is his construction-worker father, whose macho prowess has gone to his head and burned out half his brain cells. Adapted by Walter Newman from Richard Price's novel, the movie is like *Il Trovatore*—all climaxes and not enough shading. With Paul Sorvino and Lelia Goldoni. Robert Mulligan directed—crudely. Criterion; Cinema II.

The Boys from Brazil–Gregory Peck barks Nazi rhetoric directly at the camera as a scientist-war-criminal plotting to re-establish the Third Reich, and Laurence Olivier, an aging Viennese Nazi hunter, struggles heroically to foil his plans. It might have been exciting and fun if directed by a Warner Brothers hack of 40 years ago, but Franklin J. Schaffner *(Patton)* kills it with his pompous, big-movie stodginess. Adapted from Ira Levin's novel. Ziegfeld.

Bread and Chocolate–Franco Brusati's poignant comedy (completed in 1974 and just opening here now) is about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. A meditation on homelessness, the movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short: the hero is a lot less resourceful than the Tramp. Starring Nino Manfredi. Little Carnegie

Days of Heaven–Terrence Malick's much-awaited second feature (the first was *Badlands*) is extraordinarily handsome but perversely undramatic and uninvolving. Set in the Texas Panhandle around 1915, it's both an oddly unerotic triangle drama and a quasi-biblical parable about the fall of a prosperous farmer and a young couple who prey on his wealth. This isn't a movie, it's an art-history lecture. Starring Sam Shepard (the playwright), Richard Gere, Brooke Adams, and Linda Manz. The miraculous cinematography is by Nestor Almendros. Cinema I.

Death on the Nile–A ponderous, slow-paced, unexciting adaptation of Agatha Christie. (If Christie wasn't a quick read, then what in the world was she?) Peter Ustinov plays ace detective Hercule Poirot *soberly,* which is a bore. Bette Davis and Maggie Smith are fun together, but no one else in the huge cast distinguishes himself. What is the point of this dreadnought approach to a basically frivolous genre? Loews State I; Loews Tower East and 34th St E.

Eyes of Laura Mars–A slick, violent horror-thriller with psychic overtones about a high-fashion photographer (Faye Dunaway, paler than ever) whose kinky ads are driving a mad killer into frenzies. As he knocks off Dunaway's models and friends (with an ice pick), she "sees" the murders in her head. The script is preposterous but the movie's fantasy of the glittering New York fashion world is often entertaining. With Tommy Lee Jones as an amorous cop, Rene Auberjonois, Brad Dourif, and Raul Julia. Written by David Zelag Goodman and John Carpenter and directed by Irvin Kershner, who has seen better days. Thru 10/17, Playboy.

Girl Friends–This low-budget independent feature written by Vicki Polon and directed by Claudia Weill is about a bluesy Upper West Side Jewish girl (Melanie Mayron)—a photographer who progresses from bar mitzvah portraits to a gallery show in a couple of years. Along the way, she struggles to remain close with a safe-playing WASP girl friend (Anita Skinner). It's a mood piece about Relationships (particularly the need for female solidarity), but the moods aren't strong enough to affect our emotions. With Eli Wallach and Christopher Guest. Eastside; Art.

Goin' South–Jack Nicholson is a scruffy outlaw about to be hanged, and newcomer Mary Steenburger is a virgin with an inherited gold mine who claims him as her husband. Their Punch-and-Judy life together is occasionally charming and funny, but the material just isn't fresh enough to cause many surprises. Nicholson, who directed the picture himself with a mischievous love of disorder, is obviously having a good time, but the attractive Steenburger, who pouts and poses a lot, looks trapped in a terribly old-fashioned role. Another beautiful job of cinematograhy by Nestor Almendros. Coronet

Interiors–Woody Allen's austere, utterly serious study of the emotional and spiritual exhaustion of a prosperous New York family is a bit pretentious and occasionally absurd, but by the end the despairing vision of life's inevitable tragedies takes hold, and you're impressed. Woody nearly out-Bergmans Bergman in scenes of frustration and self-hatred, but he has a power of his own, too. Excellently acted by Geraldine Page, Diane Keaton, Marybeth Hurt, Maureen Stapleton, E. G. Marshall, Richard Jordan and Sam Waterston. Festival; New Yorker, Quad; Trans-Lux 85th

Midnight Express–The true story of Billy Hayes, an American student arrested in Turkey in 1970 for drug possession (hash) and sentenced to years of torment in an Istanbul prison. Brutal, scary, and occasionally very exciting, the movie never overcomes the basic problem of glorifying a boy more foolish than heroic. It's also violently and irrationally anti-Turkish—without exception Billy's fellow prisoners, as well as the guards, are subhuman. It seems to be a gigantic cautionary tale for middle-class tourists: Don't get caught. Starring newcomer Brad Davis and featuring John Hurt, Randy Quaid, and Mike Kellin. Alan Parker directed. Gemini I & II; Loews State II.

National Lampoon's Animal House–A genial, uneven, intermittently hilarious celebration of frat-house pranks and raunchiness, set in a West Coast college in 1962. To dismiss it as infantile isn't saying much, since infantilism is precisely the point of frat-house humor. The movie has a tender sexiness that saves it. With John Belushi as a beer-guzzling roughneck and Tim Matheson as a young make-out artist. Directed by John Landis. Waverly; U.A. East.

No Time for Breakfast–Only Annie Giradot's appealing toughness and gallantry save this French sudser from total banality. It's a humorless, insufferably noble portrait of an upper-middle-class Parisian doctor who tries to satisfy the demands of career, husband, lover, and snippy children. Then she gets cancer. Jean-Louis Bertucelli directs stiffly, wasting good actors like François Perrier, Jean-Pierre Cassel, and Isabelle Huppert. 68th St Plyhse.

Perceval–Eric Rohmer's whimsical account of the travails of a young knight, based on a poem by

Chretien de Troyes. On blue and gold sets–pop versions of medieval paintings–the movie features artificial trees, tiny wooden castles, and troubadours who narrate the action through song (this wouldn't be so bad if we didn't have to *watch* them sing). An experiment in total artifice, the film has some pleasing moments, but when you give up the spectacle of knights galloping across an open plain —the unique naturalistic resources of the cinema—you're giving up a hell of a lot. Cinema Studio.

Slave of Love–It's the summer of 1917, and a group of spoiled, childlike Russian filmmakers and actors are working on an absurd melodrama in a Crimean resort while the Revolution is happening all around them. Finally, the violence invades their world, too. A surprisingly languorous and fine-grained Soviet film, directed by Nikita Mikhalkov and starring the charming Elena Solovei. Film takes long to come to a boil, but is worth the wait. From 10/20, Gramercy; from 10/25, Embassy 72nd.

Somebody Killed Her Husband–A romantic thriller starring Jeff Bridges and Farrah Fawcett-Majors set in New York. Niftily directed by Lamont Johnson, the movie is good fun. But let's get to the point: Though Farrah is likable enough—shy and unassuming—she falls back on hurt-bunny adorableness when she doesn't know what to do, which is often, her voice is thin and bodiless, and she's always smiling, even when she's sad. God knows the teeth are dazzling, but she'll never be an actress until she uses her *eyes*. Couldn't Bette Davis give her a few acting lessons? Trans-Lux East; Rivoli and RKO 86th St II.

Up in Smoke–A crazy comedy about the L.A. rock and dope scene written by and starring Tommy Chong and Cheech Marin, who have sold millions of comedy records featuring this kind of material. With Tom Skerritt, Edie Adams, and Strother Martin. Directed by Lou Adler. Bay Cinema; Loews Cine; RKO Cinerama I.

Violette–Based on a true story (from the early thirties) about an 18-year-old Parisienne who poisoned her father and stole his money. The child of repressed and hypocritical lower-middle-class parents, Violette sneaks out of the house at night in her lipstick and black furs (she looks like a hooker in a Brassai photograph) and searches for adventure. But in Claude Chabrol's perversely muted and ironic film, starring Isabelle Huppert, Violette doesn't have a good time even when she sins. With Stéphane Audran and Jean Carmet. Paris.

Viva Italia!–A collection of nine sketches variously directed by Mario Monicelli, Dino Risi, and Ettore Scola that turns out to be much tougher than you would guess from the euphoric title. Much sadness here, and some mordant satire; also the usual movie-Italian buffoonery, with people shouting, singing, throwing things at each other. With Alberto Sordi (doing a terrific turn as a papal aristocrat), Vittorio Gassman, and Ugo Tognazzi. Quad; thru 10/24, Embassy 72nd.

A Wedding–Two huge families—one old-money WASP (with an admixture of Italians), the other nouveau-riche vulgar—gather at a posh Illinois mansion to celebrate the marriage of their children. What results is a total shambles. Robert Altman's comedy, his twelfth film in nine years, is in his satirical multiple-vignette style, but the satire is a little thin and derisive this time. The movie is a considerable formal achievement, but it's deficient in feeling. The huge cast includes Lillian Gish, Carol Burnett, Vittorio Gassman, Desi Arnaz, Jr. and Mia Farrow. Sutton; Cinema III; Paramount.

Who Is Killing the Great Chefs of Europe?–Robert Morley is in savage good form as a heartless and witty publisher of a London gourmet magazine in this formula romantic thriller starring George Segal and Jacqueline Bisset. It seems the chefs are being knocked off in the style of their most famous recipes: The chef good with meats is roasted, the sea food genius is drowned in a lobster tank, etc. Most of it is crudely done, but see it for Morley's passionate theatricalism. Screenplay by Peter Stone. Direction by Ted Kotcheff. Loews Orpheum; Murray Hill; thru 10/23, Loews Astor Plaza.

The Wiz–Diana Ross plays Dorothy, Michael Jackson the Scarecrow, Nipsey Russell the Tin Man, Ted Ross the Cowardly Lion, Lena Horne the Good Witch, and Richard Pryor the Wiz. Directed by Sidney Lumet. From 10/24, Loews Astor Plaza; Plaza.

Theater

ON BROADWAY

PREVIEWS AND OPENINGS

Tuesday, October 17

King of Hearts–A new musical based on the Phillipe de Broca/Daniel Boulanger film. Book by Joseph Stein; music by Peter Link; lyrics by Jacob Brackman; directed and choreographed by Ron Field. With Millicent Martin, Donald Scardino, and Pamela Blair in the leads. Action takes place during a 24-hour period in WW I year of 1918. Previews start tonight, prior to a 10/22 opening. Minskoff, Bdway at 45th (869-0550).

Monday, October 23

Gorey Stories–A musical entertainment based on 15 stories by Edward Gorey, adapted by Stephen Currens, with music by David Aldrich, directed by Tony Tanner, with settings and costumes by the same Edward Gorey. With Gemze de Lappe, Toby Haller, Julie Kernitz, Susie Marchand, Dennis McGovern, John Michelski, Leon Shaw, June Squibb, and Sel Vitella. Booth, 222 W 45th (246-5969).

CURRENT

Ain't Misbehavin'–Would the slapdash playfulness, the lovable smallness of this show survive the lure of self-aggrandizement, moving from Off- to On Broadway? Nothing to worry about; it did. The cast of five—Ken Page, Armelia McQueen, Andre De Shields, Charlaine Woodard, and Nell Carter—works together as nimbly and wickedly as five fingers in a piece of sleight of hand. The delicious songs by Fats Waller and his friends continue their joyous renaissance, Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Longacre, 220 W 48th (246-5639).

Annie–*Oliver Twist* in drag, but — given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil. Thomas Meehan's book is a far cry from Harold Grey's comic-strip *Annie*, as is Charles Strouse's score from his best work, but Shelley Bruce is touching in the title role. Tues thru Sat at 8; mats Sat at 2; Sun at 3 p.m. Alvin, 250 W 52nd (PL 7-8646).

The Best Little Whorehouse in Texas–Attempts to squeeze salaciousness out of a bordello setting are rather repellent, not because of the setting, but because it is like trying to squeeze blood out of stones. Every variation on the brothel theme has been worked into the ground. Mon thru Sat at 8 p.m.; mats Wed & Sat at 2 p.m. 46th St Theater, 226 W 46th (246-4271).

Chapter Two–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of a couple and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon, Tues, Wed, Sat at 8; mats Wed & Sat at 2 p.m.; Sun at 3 p.m. Imperial, 249 W 45th (265-4311).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St.* Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

The Crucifer of Blood–A new Sherlock Holmes mystery play starring Paxton Whitehead, directed by Paul Giovanni who adapted it from Doyle's *The Sign of the Four*, Timothy Landfield plays Dr. Watson and Glenn Close the female lead as Irene St. Clair. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Helen Hayes Theater, 210 W 46th (246-6380).

Da–On second seeing Hugh Leonard's bittersweet autobiographical comedy (transported almost intact to Broadway) is even more entertaining, endearing, and gently moving. And at the center of the production are three superlative performances—Sylvia O'Brien's, Brian Murray's, Barnard Hughes's. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Morosco, 217 W 45th (246-6230).

Dancin'–Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile, tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (247-0472).

Deathtrap–Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to lull you into a false security. The plot, however, is impossible. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Dracula–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Dennis Rosa misdirected. Raul Julia becomes Count Dracula on Oct. 3. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

THE MOUTH THAT ROARED

Susan Kingsley, in Marsha Norman's **Getting Out**, plays a female parolee suffering an emotional trauma as she makes the transition from prison to society. Tues thru Fri at 8; Sat at 3 & 8; Sun at 3 & 7:30. 10/19-11/5. Marymount Theater, 211 E 71st (730-0794).

Eubie!–A musical revue based on the work of composer/lyricist Eubie Blake, conceived and directed by Julianne Boyd. With Jeffrey Thompson, Alaina Reed, Lonnie McNeil, Ethel Beatty, Mel Johnson Jr., Terry Burrell, Leslie Dockery, Lynnie Godfrey; Gregory Hines, Maurice Hines. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Ambassador, 219 W 49th (541-6490).

First Monday in October–High-minded hokum about the first woman justice of the Supreme Court. Henry Fonda plays a dyed-in-the-wool liberal and Jane Alexander, the much younger, nobly conservative new justice. Rather than explore the social and psychological problems this might give rise to, the play falls back on a tried-and-true formula: inveterate antagonists having at each other until they arrive at warm mutual respect laced with a hint of, shall we say, an impossible love. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Thru 11/11, Majestic, 247 W 47th (246-0730).

Gemini–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

The Gin Game–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now, the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost

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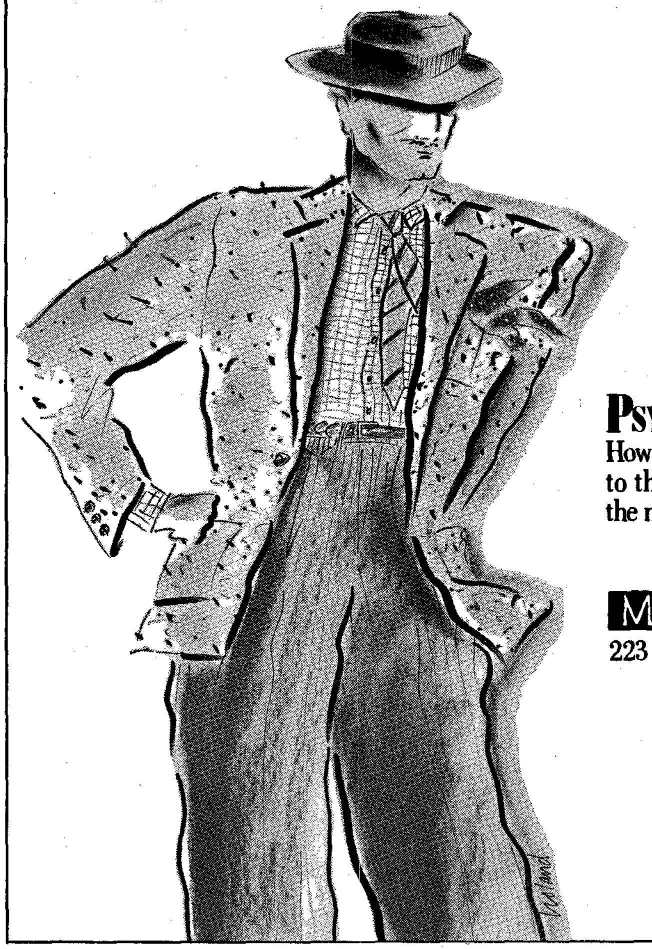

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Grease–Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

I Love My Wife–The Smothers Brothers are now appearing in this tale of wife-swapping in Trenton, done as a series of skits, with a Cy Coleman score and the direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

The Inspector General–The Rumanian director Liviu Ciulei has mounted Gogol's play, celebrated for having introduced realism to the Russian stage, as the most studiedly expressionistic, deliberately overstylized theatrical rigamarole, with the result that a satire on human folly emerges as a biteless ballet for automatons. A few performances pass muster: Theodore Bikel's blustering mayor, Helen Burns's aging coquette, and Thomas Toner's dignifiedly crooked judge do not lose sight of the truths that are being travestied. Thru 11/19. Tues thru Sat at 8 p.m.; mats Wed & Sat at 2 p.m. Sun at 3 p.m. Circle in the Square, 1633 Bdway (581-0720).

The King and I–Yul Brynner and Constance Towers as the king and Anna. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Thru New Year's Eve. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mats Wed, Sat & Sun at 2 p.m.; & a 7:30 perf on Sun. Cort, 138 W 48th (489-6392).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed, Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. Edison, 240 W 47th (757-7164).

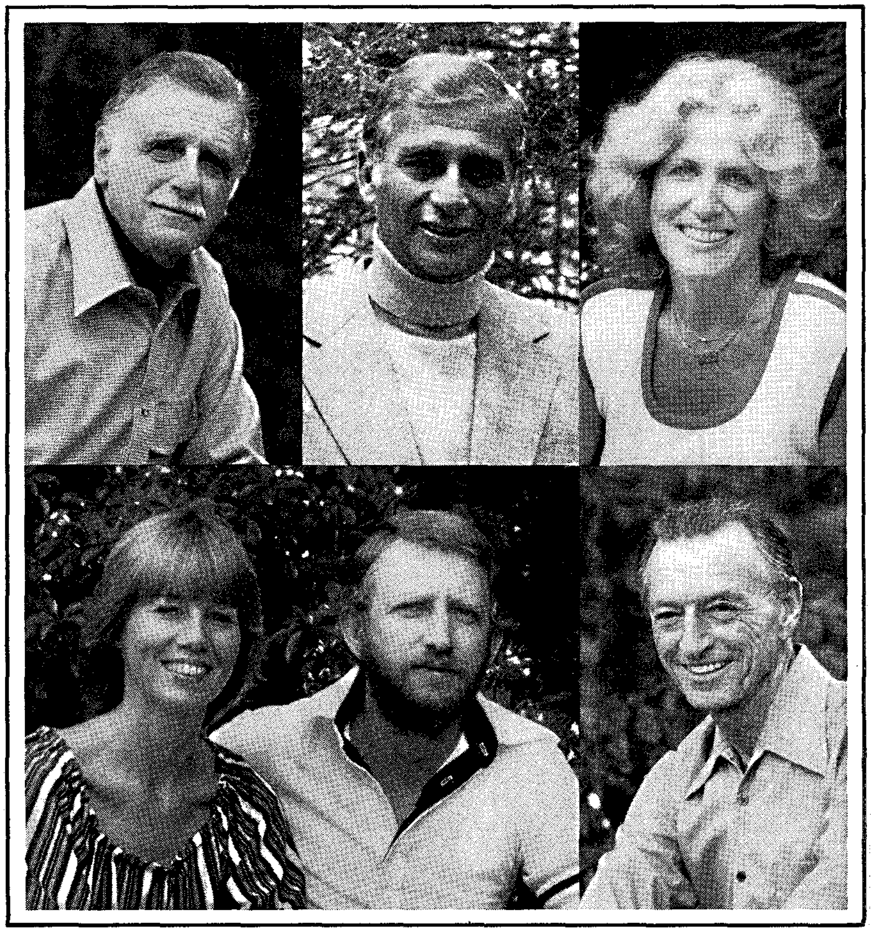
On the Twentieth Century–Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Judy Kaye, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (398-0280).

Runaways–A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. Tues thru Sat at 8; mats Sat & Wed at 2, Sun at 3 p.m. Plymouth, 236 W 45th (730-1760).

Tribute–Bernard Slade's new play starring Jack Lemmon is extremely clever and likable, which is as unusual a combination in plays as it is in people. A play that mixes, laughter and tears with almost supernatural skill, always sidestepping ultimate frivolity, always teetering back from the abyss of mawkishness into the happy pratfall of farce, that takes the sting out of adultery, divorce, prostitution, failure in business, nonachievement of artistic aspirations, family in-fighting, and, best of all, death itself, is the most comforting news this side of a cure for cancer. Mon thru Sat at 8; mats Wed & Sat at 2. Brooks Atkinson, 256 W 47th (245-3430).

The Wiz–Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed

YOU'VE SEEN THEM BEFORE



THEY'RE RESIDENTS OF LAKERIDGE

More than likely you've seen these ads before. They feature New Yorkers who also own homes at Lakeridge, a country townhouse community in Litchfield County, Connecticut. They are happy to tell you why they find living at Lakeridge so exciting and would like you to learn more about why Lakeridge is a National-Award-Winner.

Send for full-color brochure by calling toll free at 800-243-5374 or collect at 203-482-3591. Or write Lakeridge, Burr Mountain Rd., Torrington, CT 06790.

Only 120 miles from New York City. Take Hutchinson River Pkwy., north to I-684 to Exit 9. East on I-84 to Exit 20. North on Rt. 8 to Exit 46. Follow signs to Lakeridge in Torrington, Connecticut.

Model homes open every day from 10 to 5. An appointment is recommended.

This man spends much of his week on Wall Street.

Stephen B. Freedman is president of a New York brokerage firm and a consultant to the securities industry. His recommendations are based on careful, studied analysis. That's the same way Steve selected his country home at Lakeridge. When he ends a busy week in the city, he looks forward to the pleasant drive up to Lakeridge where he can enjoy relaxed, easy living. He finds living at this lovely townhouse community in the magnificent, wooded hills of Litchfield County an ideal weekend escape.

Whether swimming in the outdoor or indoor pools, playing tennis on one of the many outdoor or indoor courts, skiing Lakeridge's own slopes, riding one of the horses from the Lakeridge Stable, or simply basking in the quiet beauty of the trees, foliage and flowers, Lakeridge is enjoyed by all who live here. And it's completely private for residents and their guests.

For Stephen, Lakeridge is living at its best.

2, 3 and 4 bedroom homes priced from the seventies. For more information call toll free at 800-243-5374. In Connecticut call collect at 482-3591. Open every day from 10 to 5. An appointment is recommended.

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Weekends, he's bullish on Lakeridge.

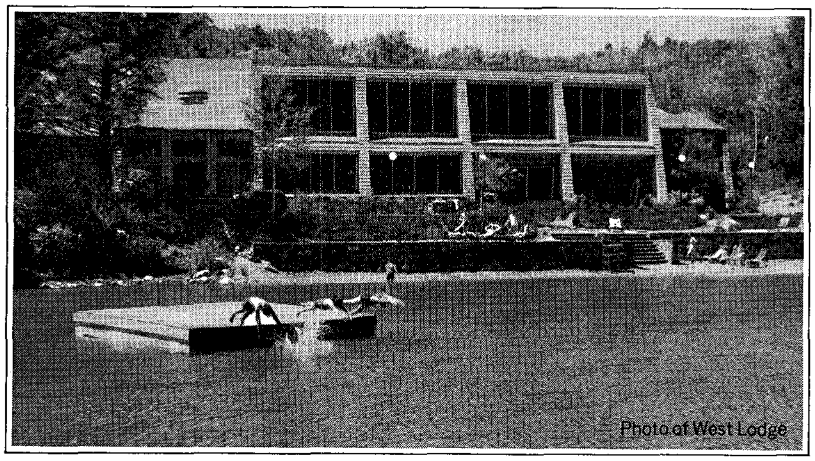


Photo of West Lodge

National-Award-Winning Townhouses in Connecticut

A community by George L. Giguere

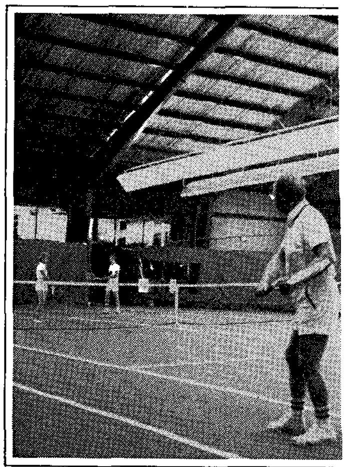
Offering in Lakeridge Association, Inc., can be made only by Prospectus.

This man spe

Norman H. Seidler is an antitrust attorney. After a week of courtroom action, nobody knows better than he how welcome the weekend is, when he can drive up to his country home at Lakeridge to really unwind. He and his wife, Mickey, find living at this lovely townhouse community in the magnificent, wooded hills of Litchfield County an ideal way to relax.

Whether playing tennis on one of the many outdoor or indoor courts, swimming in the indoor or outdoor pools, riding one of the horses from the Lakeridge Stable, skiing Lakeridge's own slopes, or simply basking in the quiet beauty of the

Weekends



National-Award-Winn

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Offering in Lakeridge A

These New Yorkers spend

Don Wright and Sandra Forrest are well-known graphic designers who operate their company from a New York apartment/studio. After the hectic pace of the city, they look forward to the pleasant drive to their country home at Lakeridge, in the magnificent, wooded hills of Litchfield County. They divide their week to spend as much time as possible at this lovely, townhouse community, where they schedule each day to include both work and relaxation. They find living at Lakeridge is the best of both worlds.

Whether swimming in the outdoor or indoor pools, playing tennis on one of the many outdoor or indoor courts, skiing Lakeridge's own slopes, riding one of the horses from the Lakeridge

At Lakeridge, the

Photo of Lakeridge ski slopes.

National-Award-Winni

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Offering in Lakeridge Ass

eek in Court.

trees, foliage and flowers, Lakeridge is enjoyed by all who live here. And it's completely private for residents and their guests.

For Norman and his wife, it's living at its best.

2, 3 and 4 bedroom homes priced from the seventies. For more information, call toll free at 800-243-5374. In Connecticut, call collect at 482-3591. Open every day from 10 to 5. An appointment is recommended.

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Lakeridge.

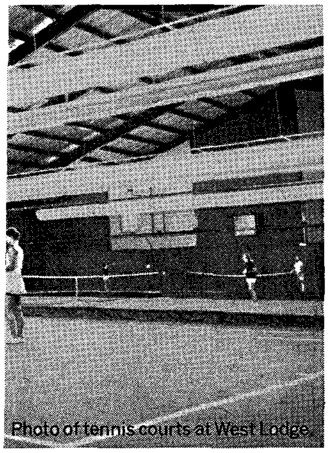

Photo of tennis courts at West Lodge.

houses in Connecticut

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e only by Prospectus.

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r week in Graphic Design.

Stable, or simply basking in the quiet beauty of the trees, foliage and flowers, Lakeridge is enjoyed by all who live here. And it's completely private for residents and their guests.

For Don and Sandra, Lakeridge is really living at its best.

2, 3 and 4 bedroom homes priced from the seventies. For more information call toll free at 800-243-5374 or call collect at 203-482-3591. Model homes open every day from 10 to 5. An appointment is recommended.

Only 120 miles from New York City. Take Hutchinson River Pkwy., north to I-684 to Exit 9. East on I-84 to Exit 20. North on Rt. 8 to Exit 46. Follow signs to Lakeridge in Torrington.

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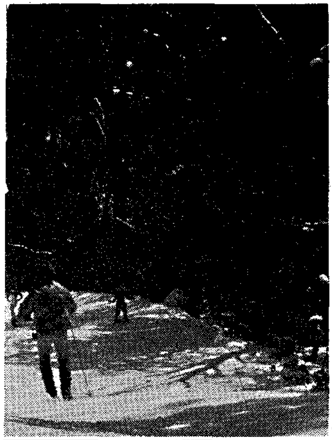

houses in Connecticut

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This woman spends much of her week Writing.

Marlene Fanta Shyer, a much-acclaimed nov*elist and short story writer, does much of her work* from her home in Westchester County, New York. She feels, however, that some of her best thinking is done at her country home at Lakeridge, in the magnificent, wooded hills of Connecticut's Litchfield County. She, her children and her husband, Robert, president of an optical manufacturing company, look forward to their weekends at this lovely, townhouse community where they thoroughly enjoy relaxed, easy living.

Whether swimming in the outdoor or indoor pools, playing tennis on one of the many outdoor or indoor courts, skiing Lakeridge's own slopes, riding one of the horses from the Lakeridge Stable, or simply basking in the quiet beauty of the *trees, foliage and flowers, Lakeridge is enjoyed by* all who live here. And it's completely private for residents and their guests.

For the Shyers, Lakeridge is living at its best.

2, 3 and 4 bedroom homes priced from the seventies. For more information call toll free at 800-243-5374 or call collect at 203-482-3591. Model homes open every day from 10 to 5. An appointment is recommended.

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Weekends, she finds inspiration at Lakeridge.

Photo taken at Lakeridge.

National-Award-Winning Townhouses in Connecticut

A community by George L. Giguere

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This man spends his week producing news for national television.

Whether working on location or at studios *in New York City, Carl Hoffenberg, Field Pro*ducer of national news for a major television network, is constantly on the run. That's why he places a premium on his rare free time. When he drives up to his country home at Lakeridge, he totally relaxes with his wife Winifred and their daughters in the natural surroundings of this lovely townhouse community in the magnificent hill country of Litchfield County.

Whether swimming in the outdoor or indoor pools, playing tennis on one of the many outdoor or indoor courts, skiing Lakeridge's own slopes, riding one of the horses from the Lakeridge Stable, or simply basking in the quiet beauty of the *trees, foliage and flowers, Lakeridge is enjoyed by* all who live here. And it's completely private for residents and their guests.

For Carl and his family, it's living at its best.

2, 3 and 4 bedroom homes priced from the seventies. For more information call toll free at 800-243-5374. In Connecticut, call collect at 482-3591. Open every day from 10 to 5. An appointment is recommended.

Only 120 miles from New York City. Take Hutchinson River Pkwy., north to I-684 to Exit 9. East on I-84 to Exit 20. North on Rt. 8 to Exit 46. Follow signs to Lakeridge in Torrington.

Weekends, his prime time is at Lakeridge.

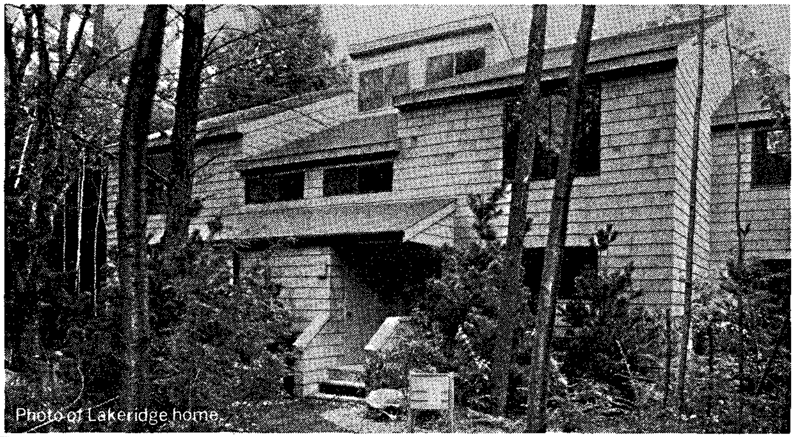

Photo of Lakeridge home.

National-Award-Winning Townhouses in Connecticut

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B·I·C's FM ANTENNA GETS A GREAT RECEPTION.

In the fall of 1977, B·I·C introduced the Beam Box FM 10, the first electronically directable FM antenna. It sits conveniently near your receiver and requires no special installation. By simply adjusting its knobs you maximize the FM signal you want and minimize signals you don't want. At $89.95, we thought it was quite a breakthrough. So have a lot of other people.

"I spent literally hundreds of dollars for FM antenna installations before I found the Beam Box. It really works. In fact, it works great." J.L.B., Alexandria, Virginia

"The Beam Box is the greatest thing that has happened to my FM tuner. In several different locations I tried dipoles, rabbit ears, cable TV hook-ups, and stationary outdoor antennas with sad results. So sad, I never taped FM music. Upon incorporation of the B·I·C Beam Box in my system I detected an improvement that was unbelievable, specifically in cleanness of signal, stereo separation and station lock-on. Additionally I was able to pick up more stations. I am now making perfect FM recordings." A.G.M.D, Hill AFB, Utah

"Since buying and installing the Beam Box, my reception problems have been completely eliminated. I receive stations in Connecticut and Long Island with absolute fidelity, which I think is pretty outstanding since I live in New Jersey. I am finally confident that my 'prestige' tuner is performing as it was designed to." J.P., Edgewater, N.J.

"Great invention! Perfect reception. No multipath. This is a great advance. Works beautifully in a New York apartment." T.W., New York City

Now B·I·C introduces the new FM 8 at only $49.95. It's a bit less fancy and therefore less expensive than the original Beam Box FM 10. Performance is virtually the same.

If you're unhappy with your FM reception and can't improve it with your present FM antenna, The Beam Box may be your answer.

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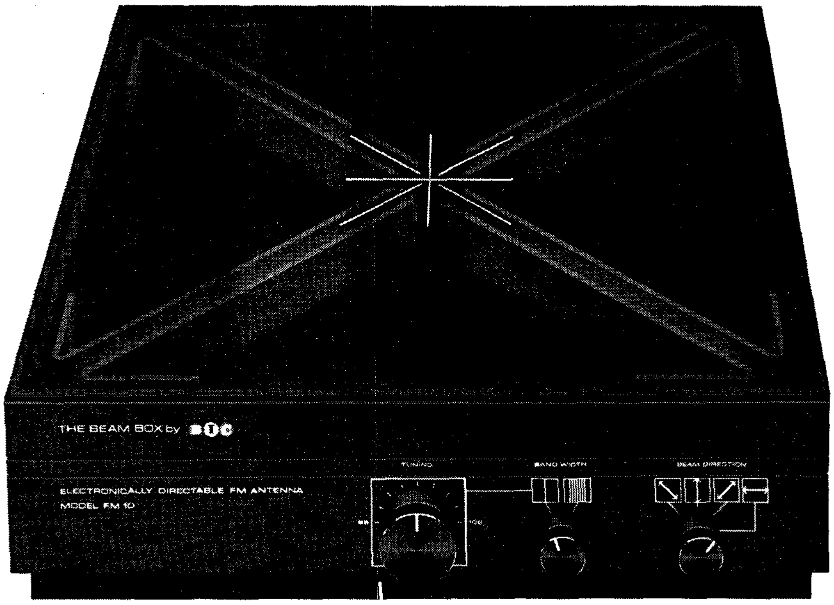
THE BEAM BOX™



and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (247-7992).

OFF and OFF-OFF BROADWAY

Academy Arts Repertory–*Mad Dog Blues* by Sam Shepard, directed by Shan Covey. 10/20-22, 27-29, 11/3-5, 10-12, 17-19, 12/1-3, at 9 p.m. $3. Double Bill: Agatha Christie's *The Rats* and *The Patient,* 10/20-22, 27-29, 11/3-5, at 7:30 p.m. $3. Academy Arts, First Ave at 51st (486-1431).

Ain't Doin' Nothin' But Singin' My Song–A new musical conceived by E. Richardson, with music and lyrics by Johnny Brandon, directed by Lucia Victor. 10/18-21, 25-28; $3. Theatre Off Park, 28th E 35th (683-4991).

All That Flapdoodle–*Village Wooing,* and *How He Lied to Her Husband,* two light comedies by George Bernard Shaw, directed by Fred Sanders, with Lillian Silverstone, Richard Hall, and Hugo Napier. Thurs thru Sun, 11/2-5, 9-12, 16-19, at 8 p.m. $3. AMDA Studio One, 2109 Bdway (473-8492).

American Babies–Play by Reuis Woertendyke, directed and choreographed by Gaetan Young, is about 12 American dancers who are to perform in a club in Germany. 10/19-29, Thurs thru Sun (except 10/23) at 9:30 P.M. Free. La Mama CETA, 74A E 4th St (475-7710).

American Dance Machine–A recreation of memorable moments in Broadway's musical history, directed by Lee Theodore. Wed thru Sat at 8 p.m. Sun at 7:30; mats Wed & Sat at 2; Sun at 3. Century Theater, 235 W 46th (354-6644).

Are You Now Or Have You Ever Been–Eric Bentley's play of the Hollywood witch-hunt of the 50s. With Jerry Ver Dorn, David Barker, Benjamin Bettenbender, Robert Nichols, and for the first two weeks of the run, Colleen Dewhurst in a cameo appearance. Promenade Theater, Bdway at 76th (354-0880).

Blood Lust–L. Eugene Pelfrey's play exploring the question of who is more insane, the killer or the public calling for his blood. Thurs thru Sun thru 10/29 at 8 p.m. $3. Courtyard Plyhse, 39 Grove St (765-9540).

Brass Birds Don't Sing–Samm-Art Williams's new play dealing with Hitler's Lebensborn Maternity experiment and its impact on two sisters. Tues thru Sun at 8 p.m. 10/24-11/5. Stage 73, 321 E 73rd (575-9415).

A Broadway Musical–Musical about a Broadway musical by Charles Strouse and Lee Adams. With Julius LaRosa, Helen Gallagher, Gwyda DonHowe, Larry Marshall. Directed and choreographed by George Faison. Tues thru Sat at 8; Sun at 7. $7.95. Riverside Theater, 490 Riverside Drive (864-2929).

Buried Child–A new play by Sam Shepard, directed by Robert Woodruff, depicting the savage deterioration of an American family, and the fierce conflict between a boy's roots and his future. Thurs thru Sun, at 8 p.m. 10/19-11/12. $2.50. Theater for the New City, 162 Second Ave (691-2220).

Catholic School Girls–A new play by Casey Kurtti. Thurs thru Sat at 8 p.m. Sun at 7:30. 10/23-11/7. Play Factor, 692 Greenwich St (243-3035).

The Closet Corpse–Heather Haven's comedy, directed by John Wolf. With Sandy Faison and Reed Birney. 10/19-21, at 11 p.m. 10/22, at 8 p.m. $3. No Smoking Plyhse, 354 W 45th (245-9808).

Comedy of Errors–Shakespeare's play, directed and designed by Donald L. Brooks as a contemporary Romanesque mystery farce lost in another world, with music by Michael DeBenedictus. 10/20, 22, 27, 29, at 8 p.m. $3. St. John's Hall, 211 W 30th (564-9070).

CSC Repertory–Shakespeare's **Hollow Crown Trilogy**—*Richard II, Henry IV,* Parts I & II, in rotating repertory thru 12/17, Tues thru Fri at 8; Sat at 7 & 10:15 p.m.; Sun at 3 & 7 p.m. CSC Repertory, 136 E 13th St (677-4210).

Days To Come–Lillian Hellman's 1936 play, starring Kaiulani Lee, directed by R. Stuart White. Thurs thru Sat at 8 p.m. Sun at 3 p.m. 10/19-11/5. WPA Theater, 138 Fifth Ave (691-2274).

A Doll House–Henrik Ibsen's play, translated by Rolf Fjelde. Fri & Sat at 8, Sun at 3, Mon at 7:30, thru

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10/23, $3 (Mon $1.90). Counterpoint Theater, 152 W 66 (799-6954).

Double Bill–Richard Taylor's *Inspired Help,* and Megan Terry's *Ex-Miss Copper Queen on a Set of Pills.* 10/19-22, 26-28, at 8 p.m. $2.50. AMDA Studio One, 2109 Bdway (JU 2-4240).

The Dowager–Written and directed by Ernest Abuba, Thurs thru Sun, thru 10/23, at 7:30 p.m. La Mama, E.T.C., 74A E 4th St (475-7710).

Drama Committee Repertory–J.M. Synge's *Playboy of the Western World,* Fri & Sat at 8 p.m. Sun at 2, thru 11/5. *A Body in Every Bed,* Sun at 2 & 5 p.m. Mon & Tues at 8, thru 10/31. $3. 17 W 20th (929-8377).

Drinks Before Dinner–Christopher Plummer stars in a new play by E. L. Doctorow, which takes place in a fashionable New York City apartment where seven people are gathered for a dinner party. With Charles Kimbrough, Zohra Lampert, James Naughton, Virginia Vestoff. Directed by Mike Nichols. From 10/24. Newman/Public Theater, 424 Lafayette St (677-6350).

Egmont–First New York performance of Goethe's play about conflicts leading up to the 16th century rebellion of the Netherlands against Spain. Directed by Michael Bergman. 10/19-21, 27, 28, 11/2-4, at 8 p.m. $3. Elizabeth Irwin Playhouse, 30 Charlton St (477-5058).

End of the War–Vincent Canby's play, directed by David Margulies, deals with the rivalry of two officers during a shipboard crisis at the close of WW II. Wed thru Sat at 7:30, Sun mat at 3 p.m. Thru 10/29. $4. Ensemble Studio Theater, 549 W 52nd (279-4200).

The Entertainer–A play about a second-rate English music hall vaudevillian, by John Osborne, with music by John Addison. 10/18-11/11 Wed thru Sat at 8 p.m. $3.50. Little Church Around the Corner, 11 E 29th (679-7174).

The Eye of a Bird–A new semi-documentary play by Lynn Miller exploring the Alger Hiss case. 10/19-22, 26-29, at 8 p.m. $3. St Clement's, 423 W 46th (246-2777).

Family Business–Dick Goldberg's play about infighting in a suburban Boston Jewish family is a fog of melodrama occasionally pierced by a ray of something resembling truth. Much of the violence stems from the revelation that one of the four loving but internecinely embattled sons is a homosexual. The acting of a cast of six is remarkable. Tues thru Fri at 8; Sat at 7 & 10; Sun 3 & 7. Astor Place Theater, 434 Lafayette St (254-4370).

The Fantasticks–Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues thru Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

Getting Out–Marcha Norman's play revealing the emotional and psychological traumas that a female parolee faces as she makes the transition from prison to society. Susan Kingsley stars. 10/19-11/5, Tues thru Fri at 8; Sat at 3 & 8; Sun at 3 & 7:30. Marymount Manhattan Theater, 221 E 71st (730-0794).

Glorious Morning–Patrick Meyer's play with Tanya Berezin, Jonathan Hogan, Nancy Snyder, Douglass Watson, and James Ray Weeks. 10/17-11/19. Circle Repertory, 99 7th Ave So (924-7100).

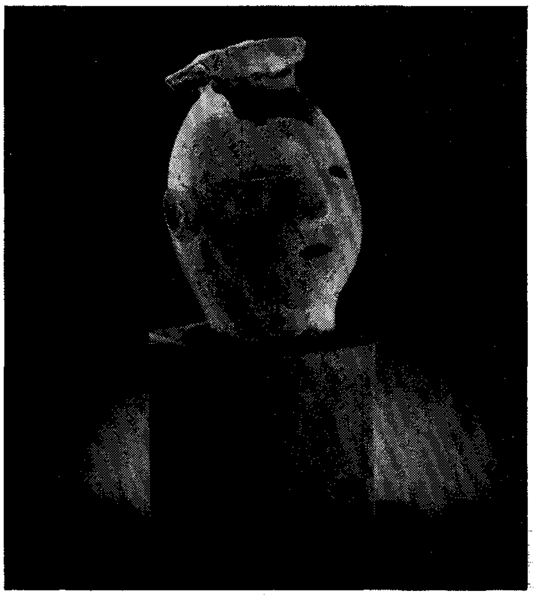
La Gran Decision–Women's lib comedy by Miguel Mihura, set in turn-of-the-century Spain. In Spanish, directed by Max Ferra, starring Gilda Miros. Fri, Sat & Sun at 8 p.m. mat Sun at 4 p.m. $5. INTAR, 420 W 42nd (279-4200).

Green Julia–Paul Ableman's play about two graduate students splitting up after five years of sharing rooms. Thurs thru Sat at 8 p.m. Sun at 7 p.m. Thru 10/22. $3. Three Muses Theater, Ansonia Hotel, Bdway and 73rd (247-5200).

The Grinding Machine–A new play by Annalita Marsili Alexander about people who are gathered together at a writers' conference in the Soviet Union. Directed by Frederick Rolf. Thru 11/5, American Place Theater, 111 W 46th (246-3730).

Hot Dishes–Maurice Peterson's musical fable about a TV columnist who falls in love with mayor of Washington, D.C. Directed by Irving Lee. Thurs thru

THE NELSON ROCKEFELLER COLLECTION



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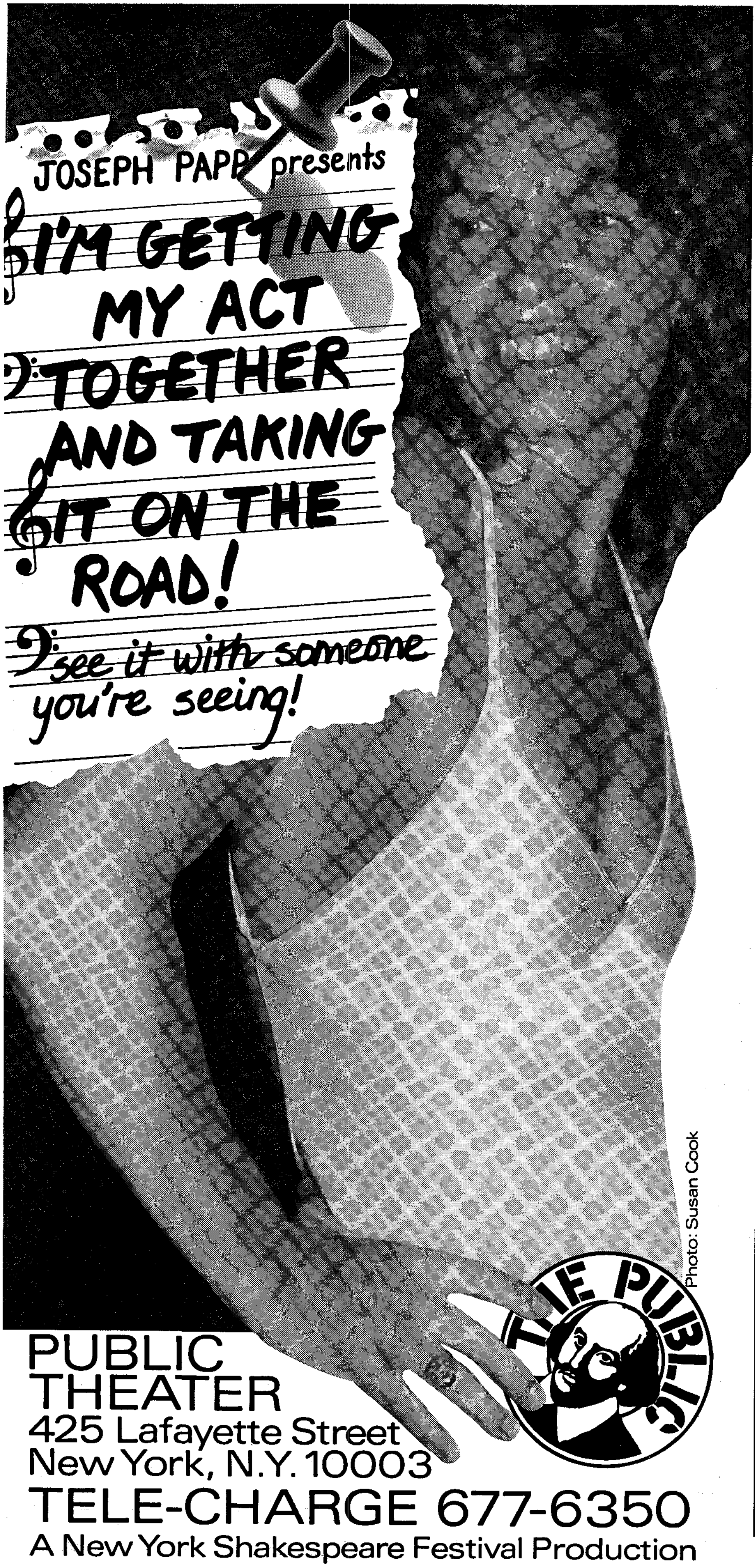
JOSEPH PAPP presents
I'M GETTING MY ACT TOGETHER AND TAKING IT ON THE ROAD!
see it with someone you're seeing!
Photo: Susan Cook
THE PUBLIC
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TELE-CHARGE 677-6350
A New York Shakespeare Festival Production

AROUND TOWN

Sat at 7:30 p.m. mats Sat & Sun at 3. $2.50.Henry St Settlement Playhouse, 466 Grand St (751-6126).

The Hyacinth Girl–T.S. Eliot's play, directed by Gordon Rigsby. Mon thru Fri, 10/16-20, at 1:15 p.m. (Bring your lunch) $1.50. Quaigh Lunchtime Theatre, mezzanine, Hotel Diplomat, 108 W 43rd (221-9088 betw noon and 1 p.m.).

I'm Getting My Act Together and Taking It on the Road–This new work by Gretchen Cryer (book, lyrics, and star) and Nancy Ford (music) about a middle-aged pop singer trying to carry on her life after her manager/lover leaves her is too slight, schematic, and unoriginal to be a significant statement about human conflicts. There is a reason, nonetheless, for seeing the show: Gretchen Cryer. Tues thru Fri at 8; Sat & Sun at 3 & 8 p.m. Public/Anspacher Theatre, 425 Lafayette St (677-6350).

The Incredible World of Magic & Illusion–Richiardi, master of illusion, stars in an excellent and entertaining revue featuring a cast of expert magicians from all parts of the world. Tues thru Thurs at 8 p.m.; Fri & Sat at 7:30 & 10 p.m.; mats Sat & Sun at 3 p.m. The Village Gate, 160 Bleecker (473-7270).

In the Beginning–Joan Harvey and Debby Paley in a play written and directed by Joan Harvey, about a family in crisis. Thurs thru Sat at 8 p.m. $3.50. Truck and Warehouse Theater, 79 E 4th St (254-5060).

Jean Cocteau Repertory–Thomas Middleton's Elizabethan comedy, *A Mad World, My Masters,* written in 1608; 10/21, 27, 28, at 10:30 p.m. Percy MacKaye's *The Scarecrow,* 10/20, 21, at 7:30; 10/22, 29, at 3 pm. Bouwerie Lane, 330 Bowery at 2nd St (677-0060).

Keep An Eye on Amelia–A comedy by Feydeau, directed by Andres Castro. Fri thru Sun at 8 p.m. Thru 12/17. $3. West Side Repertory, 252 W 81st (666-3521).

Laugh a Lifetime–Contemporary Israeli-Yiddish satiric musical revue. From 10/21. Norman Thomas Theater, 33rd St & Park Ave (391-1072).

The Lesson–Eugene Ionesco's play starring Joseph Wiseman and Didi Conn. Followed by a film, *The California Reich,* about the Nazi Party in the U.S. today. Harold Clurman Theater, 412 W 42nd (391-1072).

Leonce and Lenap–Georg Buchner's comedy of mistaken identity. 10/25-11/11, Wed, Thurs, Sat at 8; Fri at 8:30. $3. West Park Theater, 165 W 86th (877-1671).

Lorelei, Please Don't Sit That Way–A one-act play by Neal Thompson and Jeanne Michels. Wed at 9 p.m. and Thurs thru Sat at 11:30 p.m. $3. Priory Theater, 2162 Bdway (929-6062).

Magic and Lions–Mime, martial arts, African finger instruments, Egyptology, etc., devised by director Glenda Dickerson from the prose poetry of Ernestine Walker. Fri thru Sun at 8; mat Sun at 3; thru 10/29. $3. Interart Theater, 549 W 52nd (246-6570).

Maldoror–Les Chants de Maldoror, play based on the text of Isidore Ducasse, French poet of the 19th century, performed by the Atelier de Recherche Theatrale—directed by Georges Baal. 10/18-29 at 8 p.m. 10/30-11/5 at 10 p.m. Tues thru Sun, Sat & Sun mat at 3 p.m. Performing Garage, 35 Wooster St (966-3651).

A Marriage of Convenience–Norman Beim's comedy about politics and gay rights. Mon thru Thurs at 8 p.m. 10/23-11/9. Troupe Theater, 335 W 39th (244-9699).

Masterpieces–Arthur Bicknell's play about the Bronte family—Charlotte, Emily, Anne, and Branwell. Thurs thru Sun at 8; mat Sun at 3, thru 11/4. $3. Park Royal Theater, 23 W 73 St (254-6532).

A Midsummer Night's Dream–Directed by Bolen High. Tues thru Sun at 8; Sat & Sun at 2:30. 10/19-11/5. ELT playhouse, 103rd & Riverside Drive (663-2028).

A Midsummer Night's Dream–Directed by David Davis. Mon thru Sat 10/16-21, at 8 p.m. Mats Wed & Thurs, 10/18, 19, at 2 p.m. $2. Pope Auditorium, Fordham U. at Lincoln Center, 113 W 60th (956-4774).

Momma's Little Angels–Louis La Russo II's new play about an Italian-American family living in Hoboken.

Tues thru Sat at 8; Wed & Sat mat at 2:30. $9. Quaigh Theatre, 108 W 43rd St (221-9088).

Motherlove–Susan Slavin in a one-woman play by Joyce Q. Walters. 10/20-23, 27-30, at 8 p.m. $3. Theater, 1 W 88th (874-7995).

Mrs. Dally Has a Lover–William Hanley's play. Fri thru Sun, thru 10/29, at 8 p.m. $3. American Lyric Theater, 236 W 78th (595-0850).

FANFARE

Music-Hall Sidelights is taken from Colette's short stories about her life on tour during her music-hall days around 1908. Directed by Garland Wright. In the cast are Kim Ameen, Wanda Bimson, Janice Fuller, John Guerrasio, Jennifer Jestin, Barbara Lebrun, James McLure, and Gene Nye. Wed thru Sat at 8 p.m. mats Sat & Sun at 3 p.m. $4. From 10/19. Lion Theater Company, 422 W 42nd (736-7930).

New York City Stage Company–Shaw's *Pygmalion*, Chekhov's *Uncle Vanya*, Coward's *Hay Fever*, Nichols's *Joe Egg*, Wed thru Sun at 8 p.m., Sat mat at 2:30. $4. Park Royal Theatre, 23 W 73rd St (877-0984).

One for My Baby–A 90-song salute to lyricist/composer Johnny Mercer. Fri thru Mon at 8; Sun at 4 p.m. 10/20-30. All Souls Players, Lex at 80th (535-3356).

Orpheus in the Underworld–Musical comedy based on the Greek myth. 10/19-21, 26-28, 11/2-4, at 8 p.m. Sun mats 10/22, 29, 11/5, at 4 p.m. Nameless Theater, 125 W 22nd (541-8492).

On Golden Pond–Ernest Thompson's play about the life of a senior couple vacationing in Maine for their 26th straight summer, starring Frances Sternhagen and Tom Aldredge. Directed by Craig Anderson. Wed thru Sat at 8; Sun at 3 p.m. Thru 10/22. $6. Hudson Guild, 441 W 26th (760-9847).

The Other Side of the Swamp–Royce Ryton's play, directed by Will MacAdam, with Allan Stevens and Richard Kitzman. Two unemployed and gay actors meet in a chance encounter. Thurs thru Sun, thru 10/29, at 8 p.m. $4. Gallery Theater, 161 W 22nd (279-9321).

The Passion of Dracula–A totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at 3 & 8 p.m. Cherry Lane Theater, 38 Commerce St (989-2020).

Platonov–Anton Chekhov's play about a schoolmaster who seduces the young ladies of a peaceful Russian village. Thurs thru Sat at 8; Sun at 5 p.m. thru 10/22. $3. NYTE, 62 E 4th St (477-4120).

P.S. Your Cat Is Dead–An absurd and unnecessary act is the reviving of this play, by James Kirkwood. It had lasted, with a much better cast and a much better-appointed production, sixteen performances on Broadway, and then joined the eponymous feline in the happy mouse hunting grounds. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7:30. Circle in the Square, 159 Bleecker St (254-6330).

Repertorio Espanol–Plays by Carballido, Lorca, de Rojas, Raznovich, Chocron, and Calderon. In Spanish in rotating repertory. For dates and time call 889-2850. Gramercy Arts Theater, 138 E 27th.

The Rivals–Sheridan's play, directed by June Rovenger. 10/20-23, 27-30, at 7:30. Perry St Theater, 31 Perry St (929-2869).

Serious Bizness–Comedy featuring David Babcock, Winnie Holzman, Don Perman, Jenny Allen. 10/20-22, at 9 p.m. $3. Royal Court Repertory, 301 W 55th (997-9582).

The Shanty–Faizul Khan's study of corruption, brutality, and betrayal among construction workers, directed by Jaime Sanchez. Thurs thru Sun at 8:30, thru 10/29. $2.50. Theater at St. Clement's, 423 W 46th (246-7277).

She Stoops To Conquer–Oliver Goldsmith's comedy, directed by Anthony Solter. Thurs thru Sat at 8 p.m. Thru 11/11. The Gathering Pl., 150 W 26th (924-6988).

Sinking, Sinking–A musical farce. 10/20-22, 27-29. Fri & Sun at 8; Sat at 7:30 & 10:30. $3. GPS Theater, 333 Sixth Ave (242-3900).

Soho Repertory Theatre–Shakespeare's *Richard III*, 10/21 at 7; 10/22 at 4; Michel de Ghelderode's *Miss Jairus*, 10/20 at 8:30, 10/21 at 10:30, 10/22 at 7:30. Soho Rep, 19 Mercer St (925-2588).

Songs of Adolescence–Written and directed by Ken Buckshi, a comedy-drama about growing up in America. Thurs thru Sat at 10 p.m. Thru 10/28. Theater for the New City, 162 2nd Ave (691-2220).

St. Mark's Gospel–Alec McCowen recites the complete text of *The Gospel According to St. Mark* (King James version). A limited return engagement: 10/24-11/12. Playhouse Theater, 375 W 48th (391-0450).

There's a Broken Light for Every Heart–A look at the Bdway Musicals of the 30s, with script by Chip Keyes, directed by Bonnie Loren. 8 p.m. $2.50. Process Studio Theater, 257 Church St (226-1124).

13th St Repertory–Israel Horovitz's *Line*, Thurs & Fri at 7:30, Sat at 10 p.m. Horovitz's *The Indian Wants the Bronx*. Sun at 9:30. Alan Rossett's *Double Dreamburger*, Thurs & Fri at 10; Sat at 7:30. Brother Theodore entertains, Sat at midnight. *Success!*, a musical by Steven Matay, Sun thru Tues at 7:30, from 10/22. 13 St Theater, 50 W 13th (741-9282).

Tira Tells Everything There Is To Know About Herself–A play by Michael Weller, with Donna

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Gable and Quincy Long. 10/23-27, 10/30-11/3, Mon thru Fri at 1:15 p.m. (bring your lunch). $1.50. Mezzanine, Hotel Diplomat, 108 W 43rd (221-9088).

Triptych–Ernest A. Joselovitz's play about three sisters who visit their father in Los Angeles for the holidays; together with his play *Sammi.* In English. Thru 10/22. $3. Jewish Repertory Theater, 344 E 14 th St (674-7200).

Troupe Repertory–*A Room in Hotel Babylon* by Ed Evans; *Poco* & *Mrs. Casey Will Find Us in the Morning,* by Herbert Lehman, thru 10/19. 10/20-11/5, Fri thru Sun, David Clark's *Quintet* and *Silver Lining.* 10/23-11/9, Mon thru Thurs, Norman Beim's *A Marriage of Convenience;* Lanford Wilson's *Ludlow Fair;* Paul Zindel's *The Ladies Should Be in Bed.* $3. Phone for times. The Troupe, 335 W 39th (244-9699).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Patricia Miller) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

White Pelicans–Jay Broad's play (which he also directs) about men in an Arctic wasteland. Jose Ferrer and Morgan Freeman co-star in the two-character drama. Tues thru Fri at 8; Sat at 7 & 10 p.m. Sun at 3 & 7:30 p.m. Theatre de Lys, 121 Christopher St (924-8782).

Widowers' Houses–George Bernard Shaw's comedy of love, money, and shady politics. Thurs thru Sat at 8 p.m. Sun at 3 p.m. 10/19-11/2. $3. Meat and Potatoes Theater, 58 W 39th (391-2346).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Monday through Friday, 12:30 to 6:30 p.m. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Ambrosia–115 E 60th. Candle-lit art-deco restaurant, with pianist Keith Ingham playing nightly, Mon thru Sat, all the songs one likes to hear. Closed Sundays (838-6662).

Applause–40th St & Lex. Restaurant club, with singer-pianist Ann Lebeaux holding forth Mon thru Sat from 8 p.m. (687-7267).

Arthur's–44 W 56th. Continental cuisine, showcase Tues & Wed. Other nights singing waiters and waitresses (581-9765).

The Balalaika–300 E 24th. Russian nightclub-restaurant. Singer Emil Gorovets and other Russian entertainers start their stuff at 9:30 p.m.; Fri & Sat at 9:30 and midnight. Dancing to instrumental trio. Closed Mondays (532-9297).

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m. to 3 a.m.; Sun, 8 p.m. to 2 a.m. (CI 7-7000).

Brandy's II–84th & York. Supper club of wood, brick, and Commodore Hotel fixtures. Touch dancing nightly (879-5299).

Cachaça–403 E 62nd. Mirrors, dining at marble-topped tables, dancing, potted palms, gray velvet Chesterfield sofas (688-8501).

Catch a Rising Star–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

La Chansonnette–890 Second Ave. Rita Dimitri performs Monday thru Saturday. The Chansonnette Trio plays for dancing (PL 2-7320).

Chateau Madrid–48th St & Lex. Thru 12/31, "Latin Fire," a fantasy revue, at 9:30 & midnight; Sat at 8:30, 11:30 & 1:30. Closed Mon (PL 2-8080).

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a lively revue with chorus girls and specialty acts. Showtimes Mon-Fri, 9:30 & midnight. Sat, 8:30, 11:45 & 1 a.m. Disco dancing until 4 a.m. Closed Sun (753-3471).

Comic Strip–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment. Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

Copacabana–10 E 60th. Restaurant-discotheque with entertainment. Closed Sundays (755-6010).

Copa-Disco–10 E 60th. Huge dance floor with much light and sound. Fri & Sat only, 10 p.m. to 4 a.m. (755-6010).

Cotton Club–666 W 125th. Joyce Bryant, 10/18-22. And disco dancing to the music of the Cotton Club Orchestra. Two shows nightly at 10:30 p.m. & 1 a.m. Showcase every Tuesday. (MO 3-7980).

Dangerfields–1118 First Ave. at 9:30 & 11:30. David Frye's the guest. Talent shows from 9:30 Sundays (593-1650).

David K's Aquarium Lounge–1115 Third Ave. Singer/pianist Hugh Shannon here nightly Wed thru Sun from 9 p.m. thru 2 a.m. (371-9090).

Dionysos–304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

Hippopotamus II–405 E 62nd. A ravishing place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Improvisation–358 W 44th. Comics and singing waitresses all night long, seven days a week; food; total informality (765-8268).

Jimmy Weston's–131 E 54th. The Mike Cerrati Trio appears nightly except Sundays at 10 p.m., midnight and 2 a.m. thru 11/4. The Tommy Furtado Trio plays Tues thru Sat, and the Bernie Leighton Quartet, Sun & Mon evenings (838-8384).

Mamma Leone's–239 W 48th. Lavish cuisine with continuous entertainment by singers and guitarists and accordionists (JU 6-5151).

Les Maryeurs–Madison at 77th. Pianist-singer Ronny Whyte is accompanied by bassist Jack Six, Tues thru Sat, 8:30 p.m. to 1 a.m. (628-3333).

Once Upon a Stove–325 Third Ave. Singing waiters & waitresses, & Fri & Sat, dancing, cheek-to-cheek, to the Randy Corts Combo from 8 p.m. to 2 a.m. On Tuesday nights the evanescent Mississippi bell, Dardenelle, plays piano and vibes with astonishing vigor, and sings with a worldly sweetness that has all but disappeared from popular singing (683-0044).

L'Oubliette–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

Playboy Club–5 E 59. Entertainment, dining, and dancing. 10/16-28, singer Barbara McNair (PL 2-3100).

Rainbow Grill–65th floor, Rockefeller Plaza. *Viva! Viva!* a new revue with seven chorus girls and five chorus boys. Thru November (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra nightly, except Monday (PL 7-9090).

Reflections–40 E 58th. Attractive bi-level discotheque, open Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Le Refuge–309 E 83rd. Charming French dining place with live baroque guitar and harp music, nightly, from 7 p.m. (UN 1-4505).

Roma di Notte–137 E 55th. Italian cabaret with hideaway caves for private dining. Dancing to the Roma 88 Orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Roseland–239 W 52nd. Ballroom open for dancing Wed and Fri, from 5:30; Thurs & weekends from 2:30. American and Latin bands. Midnight disco Wed, Fri. Sat. Dance class & show Wed night (CI 7-0200).

Shepheard's–Park Ave & 56th. Disco dancing continuously on the glass floor. Phil Flowers & The Inner Connection, at 9:30, 11:30 & 1:15 a.m., early show at 9 p.m. Fri & Sat. (421-0900).

Sirocco–29 E 29th. Greek-Israeli nightclub starring Aris San, a disco dance band, The Siroquettes (a chorus line!), & other ethnic entertainment. Closed Mondays (683-9409)

Stork Club–112 Central Park South. Perhaps the most elegant room for dining and dancing in the city. Horace Diaz and his quartet supply dance music Mon thru Sat 8:30 p.m. til 1:30 a.m. (581-7080).

Tavern On The Green–Central Park at W 67th. Pianist Charlie Cochron, accompanied by bass player Ernie Furtado, in the Elm Cafe, from 9 p.m. to 1 a.m., Wed thru Sun (873-3200).

Touches–190 Third at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

THE HOTEL ROOMS

Biltmore, 43rd St at Madison (687-7000, ext.424). The Phillips Brothers, with drums and piano, from 8 p.m. to 1 a.m. Mon thru Fri.

Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** thru 12/31, Bobby Short plays Tues thru Sat at 9:45 & 11:30. **Bemmelmans Bar:** Barbara Carroll plays piano Mon thru Sat from 9 p.m.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** A very ritzy joint, and the trio that plays for dancing is also worth listening to. The reason: seven-string guitarist Bucky Pizzarelli, who leads a trio Tuesdays thru Saturdays, playing ballads and swingers and an occasional Django Reinhardt meditation. Tues thru Sat, 8:30 to 12:30 a.m. A pianist takes over Sunday and Monday.

Plaza, Fifth Ave at 59th (PL 9-3000). **Edwardian Room:** Dance music by the Roger Stanley trio, Tues thru Sun from 6:30 p.m. to 12:30 a.m.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly, except Sun, from 9:30 to 1:30 a.m. **The Falstaff Room:** 10/16-11/18, Jan Kelly, 5 to 10 p.m., Mon thru Fri. And from 10 p.m. to 1 a.m. singer/pianist Jennifer Scott.

St. Regis Sheraton, 5th Ave & 55th (PL 3-4500). **Old King Cole:** Continuous dinner/dance music, Ray Hartley, pianist, Mon thru Thurs, 5:30 to 8 p.m. The Peter Duchin Quartet headed by pianist John Bunch, 8 p.m. to 1 a.m., Fri & Sat, 9 p.m. to 2 a.m.

UN Plaza, 44th & First Ave (355-3400). **Ambassador Lounge:** Greenhouse with muted lights is the setting for Dick Hankinson at the piano, Monday through Friday.

Waldorf-Astoria, 49th St & Park Ave (355-3000). **Peacock Alley Lounge:** Cole Porter melodies played on his own piano, Tues thru Sat, by pianist Jimmy Lyon.

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Ali's Alley–77 Greene St. 10/17-21, Jan Clayton Quartet. 10/22, 5 to 9 p.m., the Paul Murphy Quintet. 10/24-28, Joe Rigby Quintet. Jaki Byard's big band comes in Mondays, and is always a treat (226-9042).

Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mable Godwin at the piano Thurs thru Sat, 9:30 to 3:30 a.m. (CH 2-9468).

Arturo's–106 West Houston. Dennis Britten's cabaret act, Jigsaw: Musical Pieces from Across the Sea, is performed Sun and Tues at 7:30 during October (475-9828).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Ballroom–458 West Bdway. "Tuscaloosa--I'm Still not Going!" revue, 10/17-29, Shows at 8:30 & 10:30, nightly (673-9121).

Beefsteak Charlie's–Fifth Ave & 12th St. 10/18-21, Joe Beck Trio, 10/25-28, 11/1-4, George Coleman Quartet, with Nina Sheldon, Ray Drummond and Leroy Williams (675-4720).

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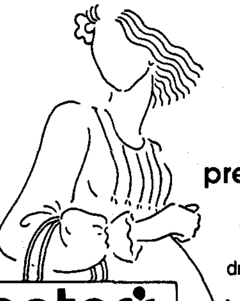

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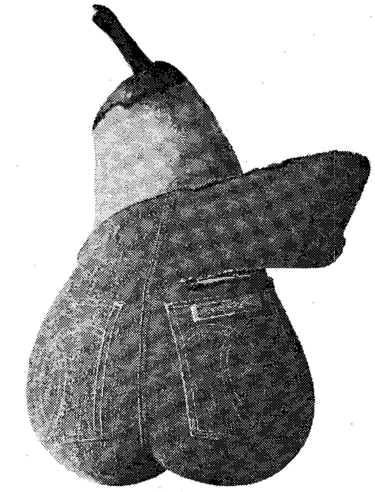

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AROUND TOWN

Bondini's–62 W 9th St. Thurs thru Sat, Peggy Hewett, Norman Rollings, and the all-girl orchestra of Miss Faun, present a musical fantasy, "To the Happiness of Us All," Thurs at 11; Fri at 11:30; Sat at midnight (777-0670).

The Bottom Line–15 W 4th St. 10/17, 18, Devo. 10/20, 21, the Dictators. 10/22, 23, Michael Bloomfield. 10/27, 28, An Evening with Elizabeth Swados and Friends. 10/29, Carl Perkins (228-6300).

Cafe Fanny–Hotel Biltmore, Madison & 43rd. 19th century cafe with an informal ambience, which is open to midnight always. The Curtis Sisters, Gale on violin and Prudence at the piano (687-7115).

Carnegie Tavern–165 W 56th. Jazz pianist Ellis Larkins, known for his crystal touch, lilting swing, enormous repertoire, and short sets, is well worth hearing. And he plays on possibly the best instrument in town, an August Foster piano. 8 to midnight (PL 7-9522).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, skylights, and music nightly (673-5720).

The Clubhouse–1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Sandra Alexander entertaining nightly (628-0600).

Eddie Condon's–144 W 54th. The city's bastion of traditional jazz boasts a house band led by club-owner Red Balaban, and includes the patriarch of jazz trombone, Vic Dickenson. On Sundays, a young tenor saxophonist named Scott Hamilton leads his own band and does very nicely by the Ben Webster-Don Byas tradition (265-8277).

The Cookery–University Pl at 8th St. Alberta Hunter is fast becoming a landmark, having established herself as a near-perminent resident of this famous restaurant-boite. She sings standards and originals, and she's swinging and irreverent way beyond her 83 years. Rose Murphy, she of the chichichis, comes in on Sundays (OR 4-4450).

Coriander–314 E. 72 St. This cozy little restaurant is much enhanced by the presence of pianist-singer Joe Derise, a veteran charmer with an impeccable repertoire. He appears nightly from 10 p.m., with bassist Phil Leshin (794-2700).

Crawdaddy–45th St & Vanderbilt. Genuine New Orleans restaurant. Clarinetist Clarence Hutchenrider and his Trio (Freddie Stoll on drums and Charles Queener on piano) (687-1860).

Le Farfalle–209 W 48th. Split-level disco with large dance floors and extra special effects. Wed thru Sun from 10 p.m. to 7 a.m. (582-0352).

Grand Finale–210 W 70th. 10/16-21, Lorna Luft, at 9 & 11:45 p.m. 10/24-11/5, Rita Moreno, at 9 & 11:30 p.m. except Mondays (759-3303).

Great Aunt Fanny's–340 W 46th. Pianist/singer Gladys Easter is currently celebrating her fourth year here and plays Wed thru Sat from 9:30 til closing. In the heart of the theater district (765-7374).

Gregory's–First Ave at 63rd. On Monday's, this very handy bar with an exceptional juke box, presents Al Haig; Chuck Wayne, the fleetest of bop guitarists, comes in on Tues. For the rest of the week, from 10 on, the Hod O'Brian-Joe Puma trio plays for itself, and singer Alicia Sherman (371-2220).

Hopper's–6th Ave at 11th St. Gene Bertoncini and Michael Moore, on guitar and bass entertain Mon thru Sat, 9:30 & 11:30 p.m.; Fri & Sat extra show at 1 a.m. Closed Sundays (260-0250).

Jazzmania Society–14 E 23rd. The atmosphere is unbeatable—it's a penthouse loft—and the jamming engaging. There are also musician lectures and swap nights—call for details (477-3077).

Jimmy Ryan's–154 W 54th. The electrifying trumpeter Roy Eldridge is at his second living room (eight years at the same stand), and is always worth a late night visit. He is at the helm of a quintet, with the expert drummer Eddie Locke, and plays and sings blues, cotton curtain items, ballads, and fiery swingers. Mon & Sun, Max Kaminsky, no slouch either, leads the band. Stan Gold Quartet, 5:30 to 8 p.m. on Fridays (664-9700).

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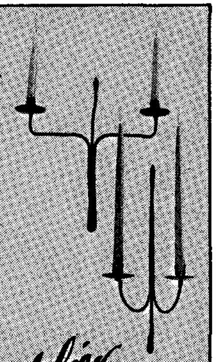

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AROUND TOWN

Lone Star Cafe–Fifth Ave at 12th. Texas food and entertainment. Mon thru Sat, 9:15 to 3 a.m. Sun, 8:30 to 2 a.m. (242-1664).

Los Madriles–236 W 52nd. Spanish food and Roberto Lozano who plays the synthesizer and sings Fri thru Sun, 9 p.m. to 4 a.m. Guitarist-singer Luis Meyers here Fri & Sat from 6 to 9 p.m. (582-3193).

Michael's Pub–211 E 55th. Singer Sylvia Sims is here 10/17-11/4, from 9:15. Mondays, Woody Allen indulges in wish fulfillment and Dixieland clarinet (PL 8-2272).

Monsignore II–61 E 55th. Plush place with excellent service, a great chef, and strolling guitarist-singer Bravo Riccardo entertaining Mon thru Sat from 6:30 (EL 5-2070).

Nickels–227 E 67th. Cozy ambience and good food. Customers can sing along with Jerry Scott at the piano, from 8:30 until closing (794-2331).

Oliver's–141 E 57th. English-type restaurant, with singer-pianist Danny Deaver, Tues, Wed, Thurs & Sat, 6 to 11 p.m. Mon & Fri evenings singer-pianist Elaine Francis (753-9180).

O'Lunney's–915 Second Ave betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music, Mon thru Sat from 9; Sun from 8 is for bluegrass (751-5470).

Onde's–160 E. 48th. Supper club with split level room for dancing. The Art Syms band and pianist-singer Baba Motta perform from 7:30 on every night but Sunday (752-0200).

The Other End–149 Bleecker. The Widespread Depression Orchestra's here for a Mon series, thru 10/23, from 9 p.m. to 1 a.m. (673-7030).

Ponte's–39 Desbrosses St. Italian cuisine. Every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

The Priory–224 E 53rd. Early American decor and food, plus the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

Ramayana–123 W 52nd. New York's only authentic Indonesian restaurant, with plenty of rijsttafel, and a show with dancers, musicians, and singers (581-1170).

Red Blazer Too–1576 Third Ave, nr 88th. Mon & Thurs, the Sol Yaged Quartet; Tues, Vince Giordano & the New Orleans Nighthawks; Fri, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

Reno Sweeney–126 W 13th. Barbara Cook opens on 10/17 at 9 p.m. and stays thru 11/5. Zora Rasmussen sings here Saturday nights at 12:55 a.m. from 10/21 (691-0900).

Sacred Cow–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

Seventh Avenue South–21 7th Ave So. Jazz nightclub. 10/18-22, Walter Bishop jr's Tenor Battle. 10/25-29, Sheila Jordan and her trio. Tuesdays in October, Nanette Natal & Trio (242-4694).

Sweet Basil–88 7th Ave So. 10/17-21, Anthony Blythe Trio. 10/24-28, Mike Abene Quintet (242-1785).

37th St Hideaway–32 W 37th. Music for dinner and dancing Tues thru Sat from 7 p.m. on by guitarists Peter Girardi & Alain Levy. Songs from 8 p.m. by Diana Macris. Closed Sun (947-8940).

Tramps–125 E 15th. 10/20, 21, "High-Heeled Women," a 5-person comedy revue, at 10 p.m. & midnight. 10/25-11/5, Judy Kreston, Wed thru Sat at 9 & 11 (260-0370).

Tre Amici–3rd Ave & 74th. Elegant setting and Italian cuisine. Charles De Forrest entertains nightly at the keyboard (535-3416).

Le Vert-Galant–109 W 46th. Maurice's handsome French place, convenient for excellent dining in the theater district, Byron Sommers sings in the lounge, and there is piano entertainment nightly. Closed Sunday (JU 2-7989).

Village Vanguard–178 7th Ave So. On Mondays, there's a new big band co-led by the superb bassist Sam Jones and the increasingly impressive young trumpeter, Tom Harrell. (255-4037).

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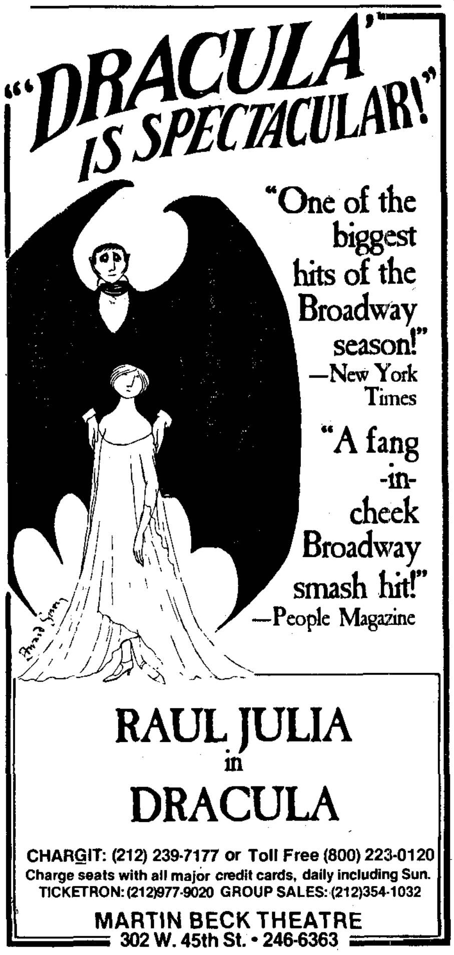
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Restaurants

Below, mini-reviews of restaurants recommended by our restaurant critics, who chose the restaurants independently and dined there anonymously. ***(S.B.)*** Seymour Britchky. ***(G.G.)*** Gael Greene. The code: **AE,** American Express, **CB,** Carte Blanche; **DC,** Diners Club; **MC,** Master Charge; **V,**Visa.

The Greats

Christ Cella–160 E 46th. Spartan of appointments, lavish with quality, this place knows the value of customers and treats them accordingly. Idiotically, there is no printed menu, but the waiters discuss the availabilities with patience, thoroughness, and intelligence. The broiled steaks and broiled lobsters are superb. Mon thru Fri noon to 10:30 p.m.; Sat 6 p.m. to 10:30 p.m. Dinner entrées $10 to $25. Jacket and tie required at all times. AE CB DC MC V (697-2479). *(S.B.)*

The Four Seasons–99 E 52nd. Exciting, coldly elegant, rich, even strongly romantic. In the Bar Room, haunt of the literary set: grilled food, served quickly, and it's less expensive than the fare in the Pool Room. Bar Room: Mon thru Fri noon to 2 p.m. & 5 p.m. to 9:30 p.m.; Sat noon to 2 p.m. Dinner entrées $8.50 to $14.50. Pool Room: Mon thru Fri noon to 3 p.m. & 5 p.m. to 11:30 p.m.; Sat 5 p.m. to 11:30 p.m. Dinner entrées $12.50 to $18.50. Jacket and tie required at all times. AE CB DC MC V (754-9494). *(G.G.)*

Gloucester House–37 E 50th. A number of seafood restaurants in New York are reliable for their simple fish dishes. This is one of them. But this is the only such place that also serves good chowders and shellfish stews; vegetables that are crisp and fresh; light-as-air French-fried onion rings; and strawberry shortcake made with real biscuits and true whipped cream. Amazingly expensive. Handsome nautical decor. Daily noon to 2:30 p.m. & 5:30 p.m. to 10 p.m. Dinner entrées $10.50 to $21.50. Jacket and tie required at all times. AE CB DC MC V (755-7394). *(S.B.)*

Hunam–845 Second Ave nr 45th. This cacophonous, crowded roost of exquisitely assertive country cooking could become your favorite Chinese restaurant. The kitchen is often brilliant. Mon thru Thurs 11:30 a.m. to 11 p.m.; Fri & Sat 11:30 a.m. to 1 a.m. Dinner entrées $5.25 to $10.50. AE CB DC (687-7471). *(G.G.)*

La Caravelle–33 West 55th. Snobbish and good; all the joys and barbs of French dining in the classic New York style. Mon thru Sat noon to 2:15 p.m. & 6 p.m. to 10:15 p.m. Dinner entrées $15.75 to $25. Jacket and tie required at all times. No credit cards (586-4252). *(G.G.)*

Oyster Bar & Restaurant–Downstairs, Grand Central Station, Vanderbilt & 42nd. The atmosphere is cold and noisy, but the the fish is almost always impeccably cooked, and there's a dazzling gathering of shellfish you can buy by the piece. Mon thru Fri 11:30 a.m. to 9:30 p.m. (last seating). Dinner entrées $4.95 to $11.95. AE CB DC MC V (532-3888). *(G.G.)*

The Palace–420 E 59th. French classics cooked to order. The closest experience to Michelin-three-star excess in America. In this, the most expensive restaurant in New York, the food is not merely good, it's dazzling. Mon thru Sat seating 6:30 p.m. thru 9:30 p.m. Prix-fixe dinner $80. Jacket and tie required. AE CB DC MC V (355-5150). *(G.G.)*

Shun Lee Palace–155 E 55th. The Hunanese dishes are peppery dynamite. Mandarin, Szechuan, and mild Cantonese cuisine too. Fancy service. If you're serious about Chinese food, say so and avoid the tourist treatment. Daily noon to 11 p.m. Dinner entrées $9 to $19; prix-fixe dinner $14. AE CB DC (371-8844). *(G.G.)*

Trattoria da Alfredo–90 Bank St at Hudson. Crowded, noisy, often booked days ahead, this food-establishment hangout does sublime things with vegetables, lush pastas, and a good fish soup. At times, sad to note, the waiters, normally sweetly manic, grow testy, if not arrogant, and even the kitchen sometimes sputters. Bring wine. Wed thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m.; Sun 6 p.m. to 10:30 p.m. Dinner entrées $4 to $7. No credit cards (929-4400). *(G.G.)*

Windows on the World–1 World Trade Center. The most spectacular restaurant in the world, 107 stories above New York. If the food is sometimes pedestrian, the views are so splendid you may not notice. Mon thru Fri 5 p.m. to 10 p.m. (last seating); Sat noon to 3 p.m. & 5 p.m. to 10 p.m. (last seating); Sun noon to 7 p.m. (buffet). Dinner entrées $10.75 to $17.95; prix-fixe dinner $19. Jacket and tie required at all times. AE CB DC MC V (938-1111). *(G.G.)*

Wonderful Settings

Ambassador Grill–United Nations Hotel, 1st Ave at 44th. Luxurious comfort in a setting of hard-edged modernity, starkness and posh, marble floors and burgundy velvet, polished crystal and fresh flowers, and an overhead trompe l'oeil arrangement of glass and mirrors that recedes upward like an inverted glittering cascade. The food is mostly French, and the simpler disher are very well prepared. Daily 7 a.m. to 11 a.m.; noon to 3 p.m. & 6 p.m. to midnight. Dinner entrées. $9 to $15. Jacket and tie required at dinner. AE CB DC MC V (355-3400). *(S.B.)*

Barbetta–321 W 46th. The dining garden is serene, with trees and vines around umbrella-shaded tables and an illuminated pool—a spiffy glade in a sylvan setting. The Italian food is the best out-of-doors eating in town, if your captain steers you in the right direction. The green pasta with bolognese sauce is wondrous. Mon thru Sat noon to 2 p.m. & 5:30 p.m. to 11 p.m. Dinner entrées $9.75 to $14.75; pre-theater (5:30 p.m. to 7 p.m.) prix-fixe dinner $17.50. Jacket required at dinner. AE CB DC MC V (246-9171). *(S.B.)*

Box Tree–242 E 50th. This tiny restaurant is lovingly assembled, with an impeccable eye for ornament. It is like a dark jewel, bejeweled. The food is of French inspiration, but idiosyncratic and often superb. The vacherin—a hazelnut meringue filled with whipped cream and berries—may be the most sublime dessert in New York. Mon thru Fri lunch at 12:30 p.m.; Mon thru Sat dinner sittings at 6:30 p.m. & 9:30 p.m.; Sun at 7:30 p.m. Prix-fixe dinner $28.50. Jacket required at dinner. No credit cards (758-8320). *(S.B.)*

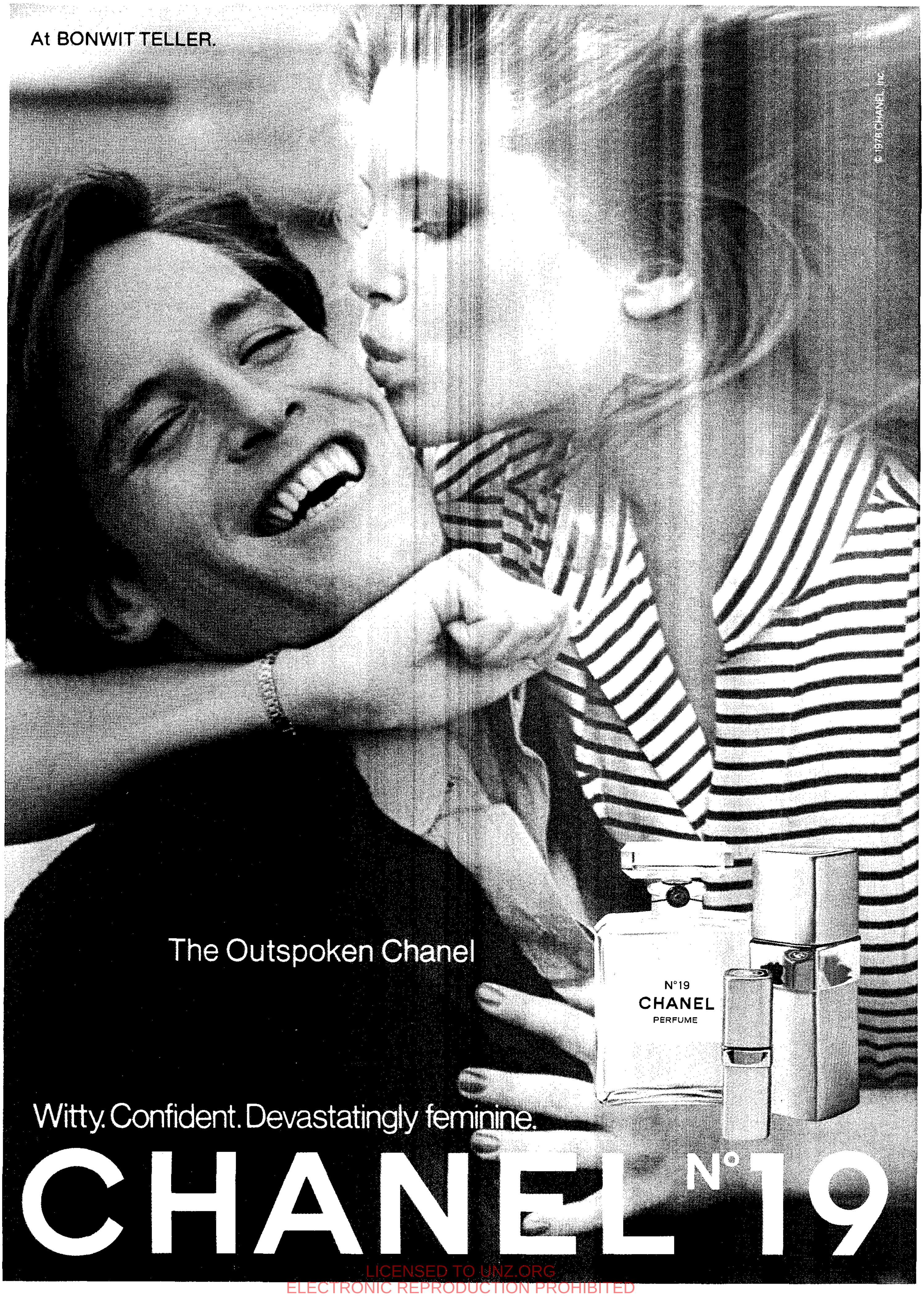
La Goulue–28 E 70th. This place is a re-creation, with movie-set realism, of what seems like a bit of old Paris that has survived since the turn of the century. Dark wood, mirrors, and polished brass are the principal elements in this Art Nouveau fantasy. There are single long-stemmed flowers on each white-linened table, and there is a little zinc-topped bar. The simple French food is mostly fine. Daily noon to 3 p.m. & 6:15 p.m. to 11:30 p.m. Dinner entrées $8.75 to $14.75. AE DC (988-8169). *(S.B.)*

Nirvana–30 Central Park So. From this heavily adorned, fifteenth-floor Indian aerie one is afforded a panoramic view of Central Park. Much of the menu is standard fare, but there are several interesting rarities, including a spectacular lamb curry that is heavily laced with fresh spinach. Daily noon to 1 a.m. Dinner entrées $4.95 to $9.95. No credit cards (752-0270). *(S.B.)*

Russian Tea Room–150 W 57th. The Tea Room is a glittering heterogeneity of things to eat, people to see, objects that adorn. It is intoxicating, even without its list of exotic vodkas. The food is splendid, most notably the blini—browned and fluffy buckwheat pancakes that you wrap around sour cream and caviar. Sun thru Fri 11:30 a.m. to 12:30 a.m.; Sat 11:30 a.m. to 1:30 a.m. Complete dinners $9 to $17.75. Jacket required at dinner. AE CB DC MC V (265-0947). *(S.B.)*

Tavern on the Green–Central Park at W 67th. A fantasy glass pavilion dripping with Baccarat chandeliers and other magnificent excess from the irrepressible dream-merchant, Warner LeRoy. So far, not even the celebrated chef, imported at awesome salary, has been able to get the kitchen to sparkle too, but the desserts are wonderful. Mon thru Fri noon to 4 p.m. & 5:30 to midnight; Sat 11 a.m. to 4 p.m. & 5:30 to midnight; Sun 10:30 a.m. to 4 p.m. & 5:30 to midnight. Dinner entrées $6.95 to $21. AE CB DC MC V (873-3200). *(G.G.)*

The "21" Club–21 W 52nd. Still the obligatory club where people love to be accepted, even though the food is basically boring. Mon thru Sat noon to 1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Highly Recommended

Da Silvano–260 6th Ave betw Houston & Bleecker. This place may alter your notion of the breadth of Italian cookery: vibrant spaghetti puttanesca, with a sauce of tomatoes, olives and anchovies; excellent daily seafood specials, usually herbed; wondrous white-grape pie. A few extra tables are on the sidewalk when the weather is fine. Very busy. Mon thru Fri noon to 3 p.m. & 6 p.m. to 11:30 p.m.; Sat 6 p.m. to 11:30 p.m.; Sun 5 p.m. to 11 p.m. Dinner entrées $5.75 to $12.25. No credit cards (982-0090). *(S.B.)*

Gage & Tollner–372 Fulton St, Bklyn. The most elaborate seafood menu in the city is available in this carefully preserved nineteenth-century relic. There are great rows of huge arched mirrors, well-worn mahogany tables, and ancient chandeliers within which, on winter nights, gas flames flicker in century-old fixtures. The clam belly broil is understandably legendary. Mon thru Fri 11:30 a.m. to 9 p.m.; Sat 4 p.m. to 11 p.m. Dinner entrées $6 to $23. AE DC MC V (875-5181). *(S.B.)*

Grotta Azzurra–387 Broome St. This garish hole in the ground specializes in cooking with tomatoes and garlic. For the stoutest and most elemental Italian food, come here—but you may have to wait, for reservations are not taken, and d'grotta (as its fans call it) is busy. Tues thru Sun noon to midnight. Dinner entrées $4.75 to $9.50. No credit cards (226-9283). *(S.B.)*

La Petite Ferme–973 Lexington betw 70th & 71st. This is the best exponent of simple French cooking in town. The setting is of studied bucolic simplicity, with such accents as an ancient rake standing in a corner, plaid dish towels for napkins, doves in a cage. The mussel appetizer, with chopped red onions and a vinaigrette dressing, can inspire the jaded, revive the forlorn. Mon thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m. Dinner entrées $10 to $13. AE DC MC V (249-3272). *(S.B.)*

Pietro's–201 E 45th. Pietro's is a glimpse at an earlier time, when a public eating place was a room with rows of tables. The steaks and chops are terrific, the Italian food not so terrific. One flight up is where everyone wants to be, and two flights up is just as good. The waiters are exemplary. Not a dessert house. Mon thru Fri noon to 10:30 p.m. Dinner entrées $7.50 to $14.90. No credit cards (682-9760). *(S.B.)*

Le Veau d'Or–129 E 60th. Contented crowds have been coming here for hearty French country cooking for decades, and the place seems hardly ever to change. Le Veau d'Or has the warmth of golden wood, of red leather, and of a contented and civilized clientele to whom fashions are merely fashions. Mon thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m. Complete dinners $11.90 to $19 (838-8133). *(S.B.)*

Nice and Inexpensive

The East West Restaurant–105 E 9th. Health food à la Japanese, with an emphasis on vegetables, fish, and tempura cooking. You may bring your own beer or wine, but the chopstick-wielding young people who keep this simple place busy drink tea, mostly. Clapboard walls, hanging plants, and lots of long hair. Daily 4 p.m. to 11 p.m. Dinner entrées $3.50 to $7.50. No credit cards (260-1994). *(S.B.)*

El Tenampa–304 W 46th. By New York Mexican-restaurant standards, this small, homey, family-run establishment is highly experimental, even radical, for the menu goes well beyond tortillas and mole poblano. Some of the food is painfully hot, much of it is available nowhere else in New York, and almost all the dishes have the sprightliness of food just made. Bring beer. Mon thru Sat noon to 3 p.m. & 5 p.m. to 11:30 p.m. Dinner entrées $3.75 to $6. DC (840-9398). *(S.B.)*

Hisae's Fish Place–570 Hudson St. Giant servings of fresh fish in an innocent setting of pine walls, brick, and plants. The cuisine is Sino–Italiante-Japanese with all-American desserts. The cigarette machine is in the men's room. Popular. Mon thru Fri 6 p.m. to midnight; Sat 6 p.m. to 1 a.m.; Sun 5 p.m. to 11 p.m. Dinner entrées $5.95 to $9.50. No credit cards (243-4212). *(S.B.)*

Phoenix Garden–46 Bowery in the Arcade. This Cantonese restaurant looks like the inside of a refrigerator, only a little bigger. Do not pass up the "fried fresh milk" which is a fluffy crabmeat soufflé; or the steamed flounder, a snowy, sweet fish in a fragrant broth. Bring beer. Daily 11:30 a.m. to 11 p.m. Dinner entrées $2.50 to $8. No credit cards (962-8934). *(S.B.)*

Sloppy Louie's–92 South St near Fulton. A primitive seafood restaurant in which customers sit at communal tables, on each of which there are bottles of ketchup, Worcestershire sauce, and Red Devil. If you order the simplest dishes, you will receive impeccable food. Bring your own alcohol. Mon thru Fri 11 a.m. to 8 p.m. Dinner entrées $3.90 to $14. No credit cards (952-9657). *(S.B.)*

Sushiko–251 W 55th. Most Japanese restaurants in New York are frequented by Japanese businessmen. The whole family comes to this one. Sushiko has one of the best and most educational sushi bars in town, offering such rarities as abalone, salted Japanese eel, and tuna stomach. The less exotic meat dishes are good, too. Simple surroundings. Mon thru Fri noon to 3 p.m. & 5:30 p.m. to 12:30 a.m.; Sat & Sun 5 p.m. to 12:30 a.m. Dinner entrées $3 to $8. AE CB DC (974-9721). *(S.B.)*

Ukrainian Restaurant–140 Second Ave nr 9th. The place is as straightforward as its name; the decor is knotty-pine roadhouse ballroom; and the food ranges from solid to hefty, including a hot borscht that is tart and earthy. The servings are immense so you will not mind the absence of interesting desserts. The waitresses wear folk blouses. Mon thru Thurs 5 p.m. to 11 p.m.; Fri 5 p.m. to midnight; Sat & Sun noon to midnight. Dinner entrées $3.50 to $4.25. No credit cards (533-6765). *(S.B.)*

Vincent's Clam Bar–119 Mott St. Liquor and seafood bars up front, plastic-topped tables in the back. Raw clams and oysters, steamed mussels and conch, and deep-fried soft-shell crabs and calamari make up most of the menu. The alternative sauces—medium and hot—are both very hot. Large portions or small. No desserts. A nuts-and-bolts restaurant. Mon thru Thurs 11:45 a.m. to 2:30 a.m.; Fri, Sat, & Sun 11:45 a.m. to 3 a.m. Dinner entrées $2.50 to $3.75. No credit cards (226-8133). *(S.B.)*

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

Special Events

New York Experience, McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345) Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.

Mummenschanz, Bijou, Bdwy at 45th St. (221-8500). Mon-Sat at 8, Wed & Sat at 2, Sun at 3.

Bronx Zoo, Pelham Pkwy. at Southern Blvd. (220-5100), Mon-Sat 10-5, Sun 10-5:30.

Beatlemania, Winter Garden Theater, 1634 Bdwy (245-4878). Tues-Fri at 8, Sat at 2, 7, and 10, Sun at 2.

Goodskates, Mineral Springs Building, northwest end of Central Park Sheep Meadow (535-1080). Daily 10 A.M.-7 P.M. Sales and rentals of roller skates for use in the 31 miles of paved walkways in the park.

Walking Tours of New York: *Tours of Brooklyn* Heights and the theater and financial districts of the city take place every Sunday afternoon, beginning at 2. For more information, call 586-4763.

New York Aquarium, Surf Ave. at W 8th St., Bklyn (266-8500), Mon-Fri 10-6, Sat & Sun 10-7.

Concerts

Tuesday, October 17

New York Philharmonic, Avery Fisher Hall; Zubin Mehta conducts, with Isaac Stern, violin. Works of Bach, Brahms, and Boulez, at 7:30.

John Kozar, piano, Carnegie Recital Hall, at 8.

Robert Swan, piano, Alice Tully Hall, at 8.

Wednesday, October 18

Boston Symphony Orchestra, Carnegie Hall; Seiji Ozawa conducts, with Maurice André, trumpet.

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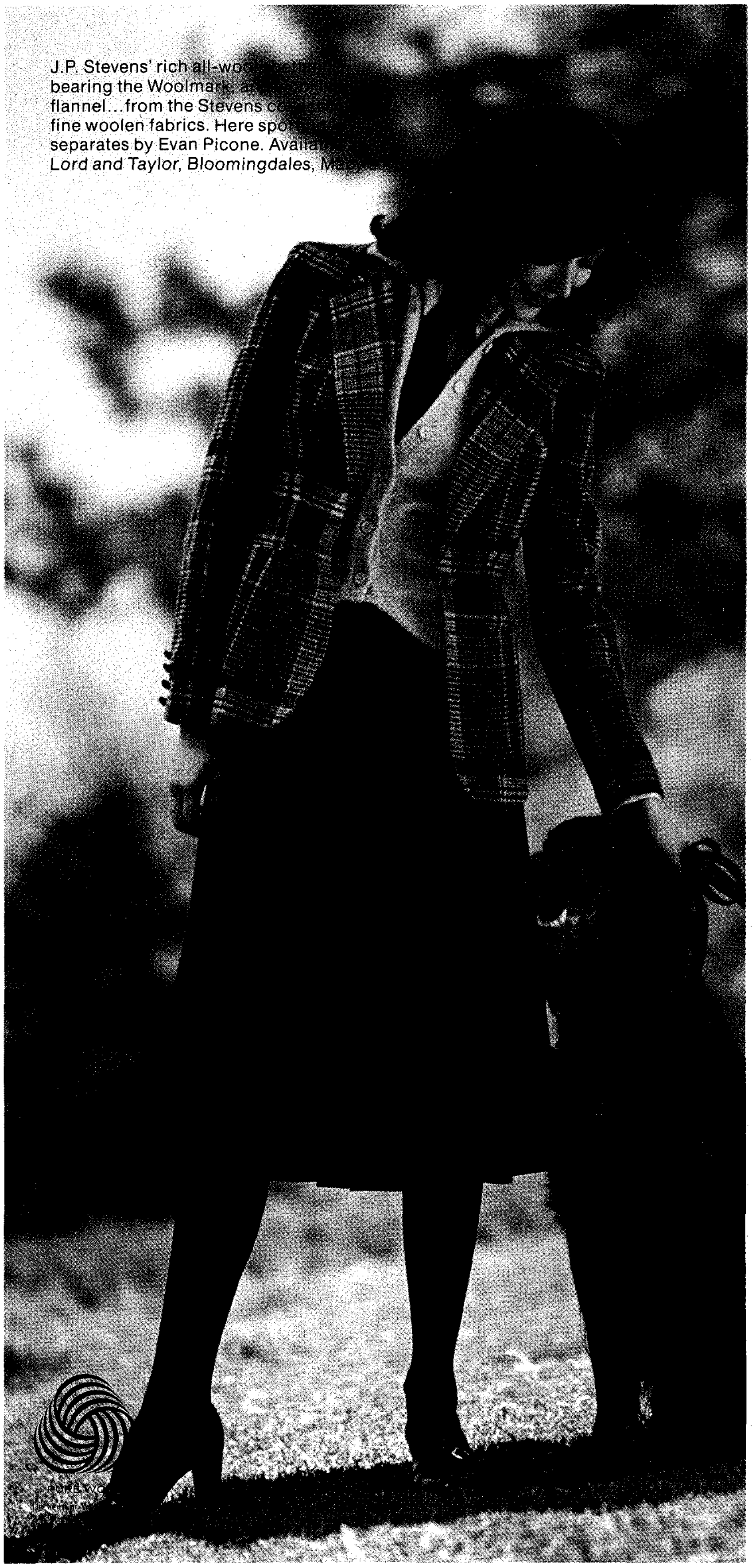
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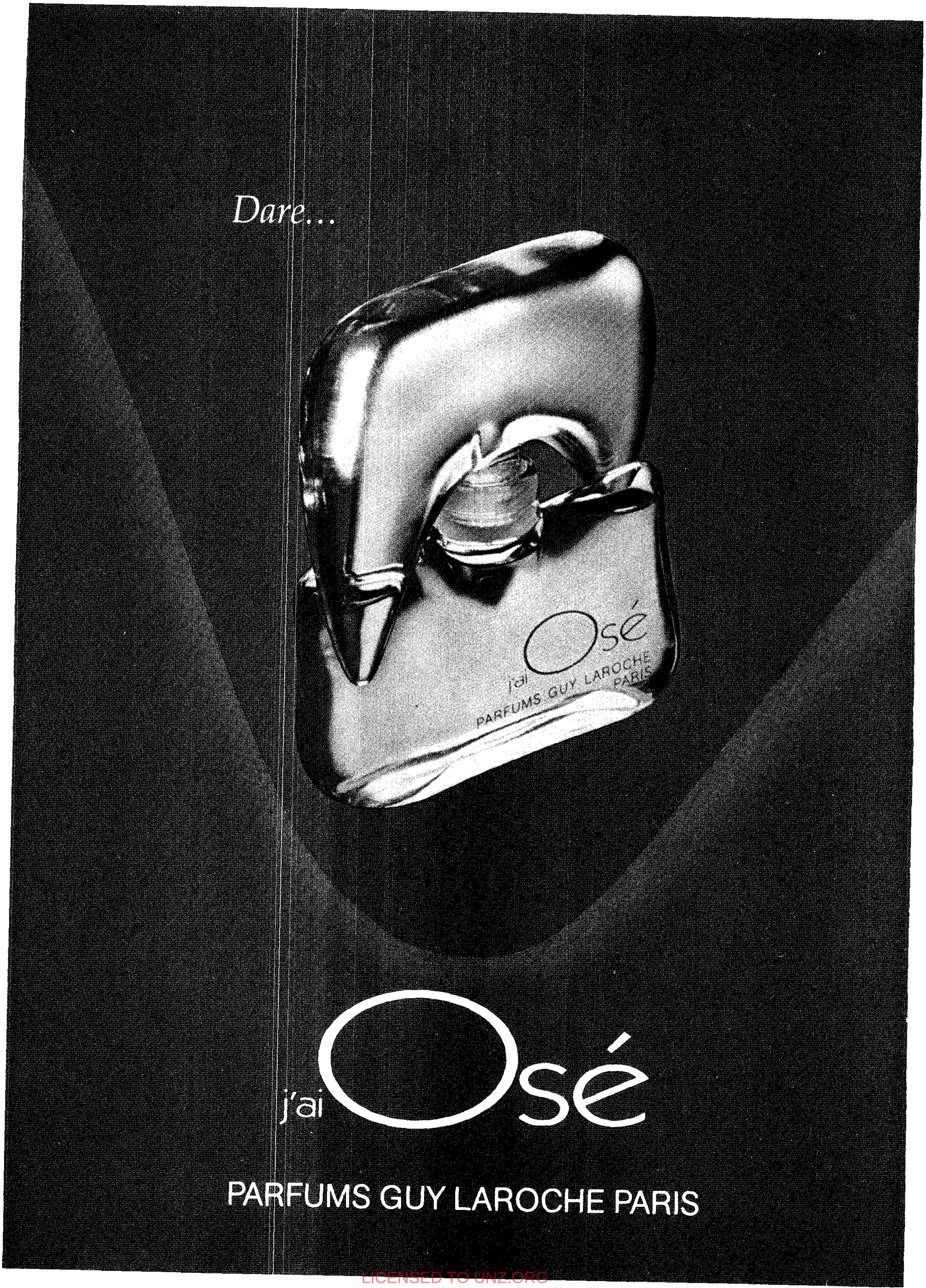
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Works of Tchaikovsky, Hummel, Tartini, and Albinoni, at 8.
Juilliard Student Concert, Alice Tully Hall, at 1.
Raphael Trio, 92nd St. Y, at 8.
Doris Konrad, piano, Carnegie Recital Hall, at 8.
Julian Bream & John Williams, guitars, Avery Fisher Hall, at 8.
Hilda Harris, mezzo-soprano, Alice Tully Hall, at 8.

Thursday, October 19

New York Philharmonic, Avery Fisher Hall; Michael Gielen conducts, with Pinchas Zukerman, violin. Works of Debussy, Bartok, and Liszt, at 8:30.
Boston Symphony Orchestra, Carnegie Hall. Same program as 10/18, at 8.
Eastman Wind Ensemble, Alice Tully Hall, at 8.
Brazilian Trio, 92nd St. Y, at 8.
Waverly Consort, Metropolitan Museum, at 8.
Dorothea Joyce, The Play Factor, 692 Greenwich St. (243-3035), at 8.
Elizabeth Ann Fogle, clarinet, Carnegie Recital Hall, at 8.
Vince Lombardo, mime, NYU Loeb Center, 566 La Guardia Pl. (598-2027), at 8.
Elsa Davidson, soprano & **Francis Brancaleone,** piano, CUNY Graduate Center, 33 W 42nd St. (790-4554), at 8.
Donald Joyce, organ, Grace Church, Broadway at 10th St. (254-2000), at 12:30.
The Spinners/A Taste of Honey, Westbury Music Fair, at 8:30.
Jamarama, Jazzmania, at 9.

Friday, October 20

Ensemble Nipponia, Carnegie Hall, at 8.
Aston Magna, Metropolitan Museum, at 8.
Leroy Jenkins Trio/AIR, Public Theater, at 9:30 & midnight.
New York Philharmonic, Avery Fisher Hall. Same program as 10/19, at 8:30.
Jamarama Plus, Jazzmania, at 9.
Juilliard Student Concert, Alice Tully Hall, at 8:30.
The Spinners/A Taste of Honey, Westbury Music Fair, at 8:30.
Susan B. Phillips, piano, Carnegie Recital Hall, at 8.
Dorothea Joyce, The Play Factor, 692 Greenwich St. (243-3035), at 8.
Ludus Tonalis Trio, Lincoln Center Library, at 4.
Pittsburgh Symphony, *Brooklyn College (780-5291);* André Previn conducts, with Nathaniel Rosen, cello. Works of Debussy, Rossini, and Strauss, at 8.
Julian Autrey, violin & **Rebecca Silver,** piano, Cooper Union Forum, Third Ave. at 7th St. (254-6300), at 8.
Concert Social, Marymount Manhattan College, 221 E 71st St. (749-5464), at 8:30.
Erik Tawastjerna, piano, Carnegie Recital Hall, at 2:30.

Saturday, October 21

New York Philharmonic, Avery Fisher Hall. Same program as 10/19, at 8:30.
Dorothea Joyce, The Play Factor, 692 Greenwich St. (243-3035), at 8.
Roman Romanov, guitar, Alice Tully Hall, at 3.
Jamarama Plus, Jazzmania, at 9.
Robert Dvidovici, violin, Metropolitan Museum, at 2:30.
Y Chamber Symphony & Misha Dichter, piano, 92nd St. Y, at 8.
Leroy Jenkins Trio/AIR, Public Theater, at 9:30 & midnight.
Ketchum & Segal, flute & guitar, Carnegie Recital Hall, at 2:30.
The Spinners/A Taste of Honey, Westbury Music Fair, at 7 & 10:30.
Pamela Frame, cello, Lincoln Center Library, at 2:30.
Andre Bernard, trumpet & **Réjean Poirier,** organ, Alice Tully Hall, at 8.
Kimberly Schmidt, piano, Carnegie Recital Hall, at 5:45.
Pandit Pran Nath, Indian vocalist, Heiner Friedrich Gallery, 393 West Broadway (260-2110), at 8.
St. Luke's Chamber Emsemble, Church of St. Luke in the Fields, 487 Hudson St. (943-0950), at 8.
Resonance, Carnegie Recital Hall, at 8:30.
André Laplante, piano, Carnegie Hall, at 8.

Sunday, October 22

Itzhak Perlman, Carnegie Hall, at 3.

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Plus gives you a choice of over 33 entrees to satisfy any wishful craving. At affordable prices.
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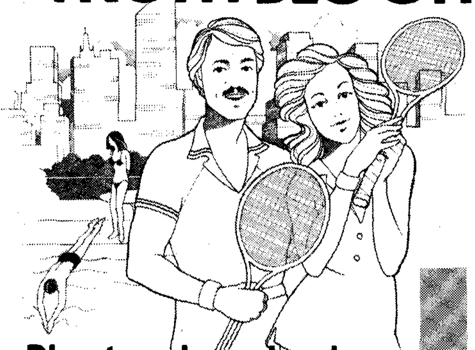

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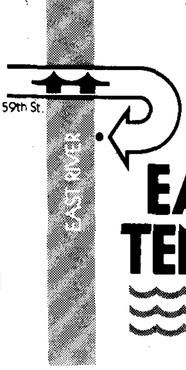

EAST RIVER TENNIS CLUB

AROUND TOWN

Municipal Concerts Orchestra, Workmen's Circle, 3155 Grace Ave., Bronx (682-6567), at 2.
Joseph Villa, piano, Alice Tully Hall, at 3.
Long Island Chamber Ensemble, Storytowne, 41 E 58th St. (755-1640), at 2.
Jazz Concert, Church of the Heavenly Rest, Fifth Ave. at 90th St. (752-1428), at 5.
Ravi Shankar, Avery Fisher Hall, at 2.
Y Chamber Symphony & Misha Dichter, piano, 92nd St. Y, at 2.
The Spinners/A Taste of Honey, Westbury Music Fair, at 7:30.
Anne Perillo, soprano, Carnegie Recital Hall, at 2:30.
Jazz Bagel Brunch, Jazzmania, at 3.
Dale Krider, organ, St. Thomas Church, Fifth Ave. at 53rd St. (397-1671), at 5:15.
Bilal Dawud, baritone, Carnegie Recital Hall, at 5:45.
Alexander Schneider & Felix Galimir, violins/**Walter Trampler & Michael Tree,** violas/**Laurence Lesser & Leslie Parnas,** cellos, The New School, 66 W 12th St. (741-5689), at 2.
Connie Crothers, jazz piano, Carnegie Recital Hall, at 8:40.
The Music Project, Christ & St. Stephen's Church, 120 W 69th St. (222-9311), at 3.
Mark Lubin & Glenda Bergman, classical guitar & violin, Federal Hall, 26 Wall St. (264-4451), at 2.

Monday, October 23

Toulouse Symphony, Carnegie Hall; Michael Plasson conducts, with Philippe Entremont, piano. Works of Berlioz, Saint-Saëns, Chausson, and Ravel, at 8.
Richard Morris, piano, Alice Tully Hall, at 8.
Judith Shiffers, cello, NYU Theater, 35 W 4th St. (598-3493), at 8.
Daniel Rivera, piano, Carnegie Recital Hall, at 8.
Grace Wieder, piano, Lincoln Center Library, at 4.

Tuesday, October 24

Aviva Players, Mannes College, at 8.
New York Philharmonic, Avery Fisher Hall. Same program as 10/19, at 7:30.
Itzhak Perlman, Carnegie Hall, at 8.
Juilliard Student Concert, Alice Tully Hall, at 8:30.
Hannah Lachert, violin, Lincoln Center Library, at 4.
Ralph Evans, violin, Carnegie Recital Hall, at 8.
Rosemary George, mezzo-soprano, Trinity Church, 74 Trinity Pl. (285-0800), at 12:45.

Opera

METROPOLITAN OPERA
METROPOLITAN OPERA HOUSE

Tues, 10/17 at 8: **Fidelio** with Behrens, Augér, King, Moll, Nimsgern, Cheek, Atherton. Conductor: Böhm; director: Schenk; designer: Aronson. Wed, 10/18 at 8: **Werther** with Obraztsova, Domingo, Norden, Cossa. Conductor: Rudel; director: Deiber; designer: Heinrich. Thurs, 10/19 at 8: **La Traviata** with Moldoveanu, Bergonzi, Wixell. Conductor: Conlon; director: Lunt; designer: Beaton. Fri, 10/20 at 8: **Rigoletto** with Blegen, Jones, MacNeil, Shicoff, Moll. Conductor: Patané; director: Dexter; designer: Moiseiwitsch. Sat, 10/21, at 2: **Fidelio** (Same cast as 10/17. Peters for Augér.) Sat, 10/21, at 8: **Werther** (Same cast as 10/18). Mon, 10/23 at 8: **La Traviata** (Same cast as 10/19). Tues, 10/24 at 8: **Fidelio** (Same cast as 10/21).

NEW YORK CITY OPERA
NEW YORK STATE THEATER

GO WEST

Marilyn Zschau sings the role of Minnie in the New York City Opera's production of Puccini's *La Fanciulla del West,* which is being given just three performances this season (October 21 and 27 and November 4). The cast also includes Jacque Trussel and Charles Long. Sergiu Comissiona conducts Frank Corsaro's production (877-4700).

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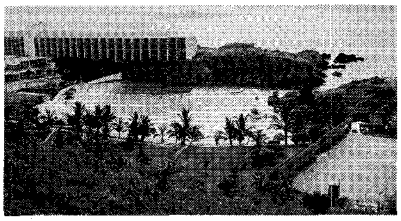

For reservations or information, see your Travel Agent or call SRS TOLL FREE (800) 225-1372. In Massachusetts (800) 842-1202.
*Per person/double occupancy. Government tax, tips and airfare not included. Rates subject to availability **October 15, 1978 to November 30, 1978.**
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SONESTA BEACH HOTEL
Southampton, Bermuda

Tues, 10/17 at 8: **Rigoletto** with Rolandi, Hill, Lima, Fredricks, Gill. Conductor: Somogi; directors: Corsaro & Lesenger; designers: Evans & Varona. Wed, 10/18 at 8: **Carmen** with Howard, Little, Trussel, Chapman. Conductor: Pallo; director: Auerbach; designer: Varona. Thurs, 10/19 at 8: **La Bohème** with Malfitano, Daniels, Lims, Elvira, Malas, Hartman. Conductor: Mauceri; director: Auerbach; designer: Evans. Fri, 10/20 at 8: **The Magic Flute** with Robinson, Dickison, Grahame, Jamerson, Gill. Conductor & director: Rudel; designer: Montresor. Sat, 10/21 at 2: **La Fanciulla del West** (See box). Sat, 10/21 at 8: **Rigoletto** (Same cast as 10/17). Sun, 10/22, at 1: **The Merrry Widow** with Daniels, Thigpen, Hensel, Kays. Conductor: Pallo; directors: Capobianco & Jaworski; designers: Toms & Billington. Sun, 10/22, at 7: **La Traviata** with Putnam, Hegierski, Sandor, Cossa. Conductor: De Renzi; director: Corsaro; designers: Fletcher & Campbell. Tues, 10/24 at 8: **Tosca** with Ehrlich, Bartolini, Justus. Conductor: Pallo; directors: Capobianco & Bentley; designer: Oenslager.

OTHER

Encompass Theater, 168 W 48th St. (575-1558). *Regina,* Thurs-Sat at 8:30, Sun at 3. Thru 11/26.

Light Opera of Manhattan, 334 E 74th St. (535-6310). *The Student Prince,* 10/18 at 2 & 8:30, 10/19-20 at 8:30, 10/21 at 4 & 8:30, 10/22 at 4.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

Jazzmania, 14 E 23rd St. (477-3077).

The Kitchen, 484 Broome St. (925-3615).

Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Mannes College of Music, 157 E 74th St. (737-0700).

Metropolitan Museum, Fifth Ave at 82nd St. (744-9120).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St. Y, at Lexington Ave. (427-6000).

Public Theater, 425 Lafayette St. (677-6350).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Dance

JOFFREY BALLET
CITY CENTER

WELCOME BACK!

The Joffrey Ballet returns to New York on Wednesday, October 18 for its twelfth season at the City Center Dance Theater. The six-week engagement features one world premiere and three company premieres, in addition to the revival of three major modern ballets. Pictured at right is **Gary Chryst** in a moment from *Parade.* Thru November 26 (265-7300).

Wed, 10/18 at 7:30: *Suite Saint-Saëns; Pas de Deux; A Wedding Bouquet; Trinity.* Thurs, 10/19 at 8: *Les Patineurs; Brouillards; Pas de Deux; Trinity.* Fri, 10/20 at 8: *As Time Goes By; Chopin Preludes; Pas de Deux; NY Export/Op. Jazz.* Sat, 10/21 at 8: *Brouillards; La Vivandière; A Wedding Bouquet; Trinity.* Sun, 10/22 at 2: *Les Patineurs; Chopin Preludes; Pas de Deux; Trinity.* Sun, 10/22 at 7:30: *Suite*

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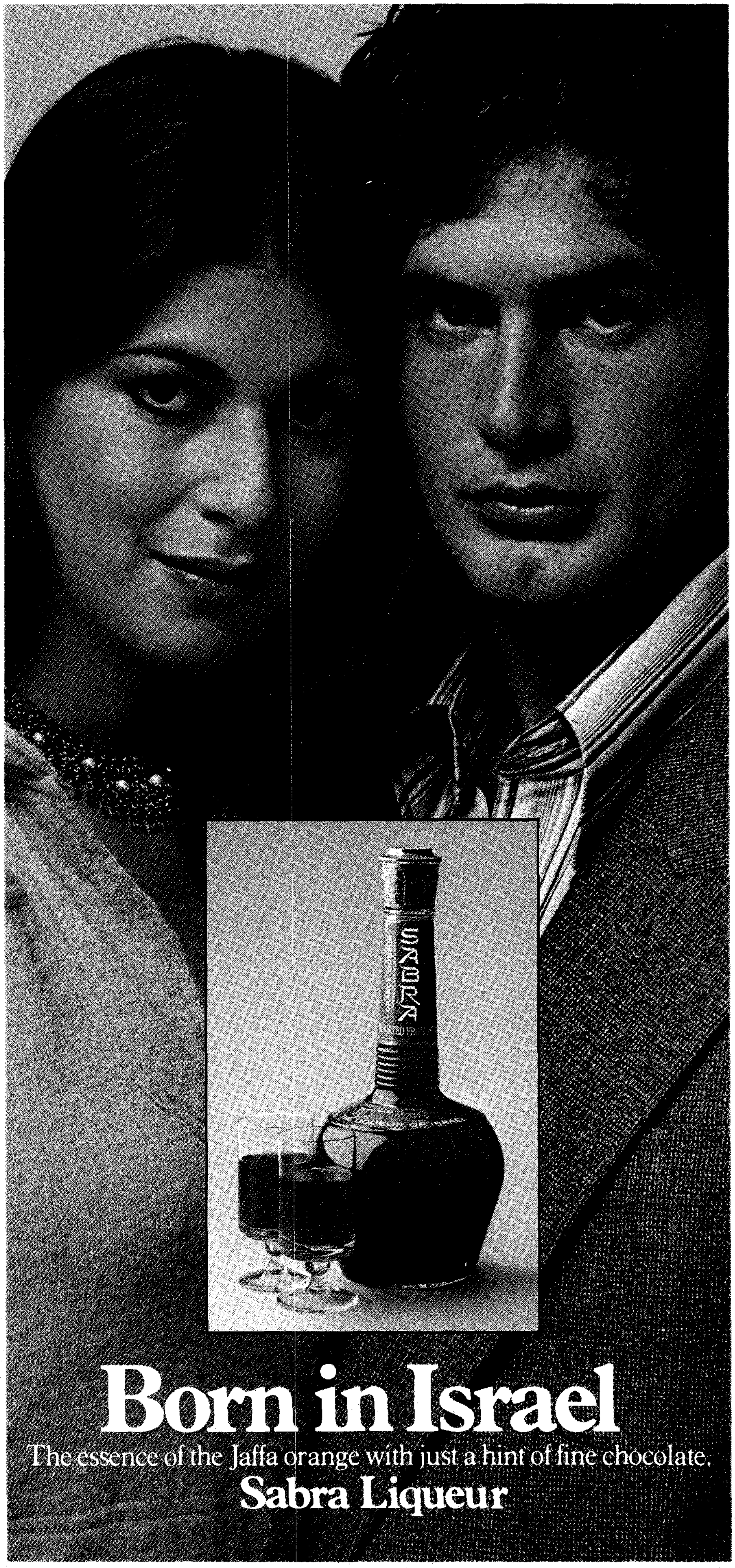
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Saint-Saëns; Heptagon; Pas de Deux; NY Export/ Op. Jazz. Tues, 10/24 at 8: *Moves; Reflections; Touch Me; A Wedding Bouquet.*

OTHER

Asakawalker Dance Co., Japan House, 333 E 47th St. (832-1155), 10/22 at 3, 10/23-26 at 8.

Sue Barnes & Michael Norman, Interart Studio, 14 W 23rd St. (533-6408), 10/21 at 8, 10/22 at 7:30.

Lucinda Childs, The Kitchen, 10/24-28 at 8:30.

Dance Ring, Theater of the Open Eye, 316 E 88th St. (534-6909), 10/20-21 at 8.

Dance Umbrella, Entermedia Theater, Second Ave. at 12th St. (691-3500); Cliff Keuter Dance Co., 10/17, 19 & 21 at 8, 10/22 at 2; Rosalind Newman & Dancers, 10/18, 20 & 22 at 8, 10/21 at 2; Louis Falco Dance Co., 10/24 at 8.

Jennifer Donohue & Billy Siegenfeld, American Theater Lab, 219 W 19th St. (691-6500), 10/19-21 at 8, 10/22 at 3.

Emery Hermans, Hunter College Studio, 930 Lexington Ave. (570-5434), 10/18-19 at 8.

Patricia McBride & Jean Pierre Bonnefous Dance Co., Brooklyn College (780-5291), 10/21 at 8. 10/22 at 3.

Dana Reitz, American Theater Lab, 219 W 19th St. (924-0077), 10/17 & 24 at 8.

Sandra Stewart Dance Theater, Eden's Expressway, 537 Broadway (964-6436), 10/19-22 at 8.

Luise Wykell, The Loft, 114 Mercer St. (533-6408), 10/19-20 at 8.

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Asterisk denotes show of special distinction.
Art listings edited by Holly Pinto.

SOLOS

57th STREET

Joel Bass–Collages using thin rectangular sheets of metal, thru 11/9. Markel, 50 W 57th (581-1909).

George Bellows/Joseph Golinkin–Lithos of sports, activities, and scenes of NY, 10/19-12/1. Spectrum, 30 W 57th (246-2525). Mon-Fri 11-6.

Janet L. Bohman–Painted reliefs of shaped linen, thru 11/4. Viridian, 24 W 57th (245-2882) and Hicks, 93 Atlantic Ave, Bklyn (522-3693).

Federico Castellon–Symbolic drawings, thru 10/21. Sumers, 50 W 57th (541-8334).

Giorgio Cavallon–New paintings, thru 11/4. Gruenebaum, 38 E 57th (838-8245).

William Clutz–Urban scenes with NYC for inspiration, thru 11/1. Alonzo, 30 W 57th (586-2500).

***Jim Dine**–Etchings and lithos, thru 10/30. Getler/Pall, 50 W 57th (581-2724).

Jackie Ferrara–New wood sculpture, thru 11/8. Protetch, 37 W 57th (838-7436).

Bernard Gantner–Alsatian landscapes, thru 10/21. Findlay, 17 E 57th (421-5390).

Ira Joel Haber–Wall pieces of boxed landscapes and drawings, thru 11/4. Adler, 50 W 57th (757-8208).

***Anne Healy**–Fabric sculpture, thru 10/28, Zabriskie, 29 W 57th (832-9034) and AIR, 97 Wooster (966-0799).

***Robert Hudson**–Severely geometric abstractions on primed canvas and mixed media on paper, thru 11/2. Frumkin, 50 W 57th (757-6655).

Noah Jemison–Booga bears in paint, thru 11/11. Just Above Midtown, 50 W 57th (757-3442).

Suaan Kaprov–Paintings, drawings, and xerographs, thru 10/20. Dintenfass, 50 W 57th (581-2268).

***Ed Kerns**–Layers of paint and fabric stretched, slashed, and gouged, thru 11/4. Esman, 29 W 57th (421-9490).

L. Brent Kington–Kinetic metal sculpture, thru 11/4. Portnoy, 56 W 57th (757-0461).

***Irving Kriesberg**–Large oils and pastels done this summer at the MacDowell Colony, 10/21-11/10. Dintenfass, 50 W 57th (581-2268).

***George Kuehn**–New steel sculpture, thru 11/2. Sachs, 29 W 57th (421-8686).

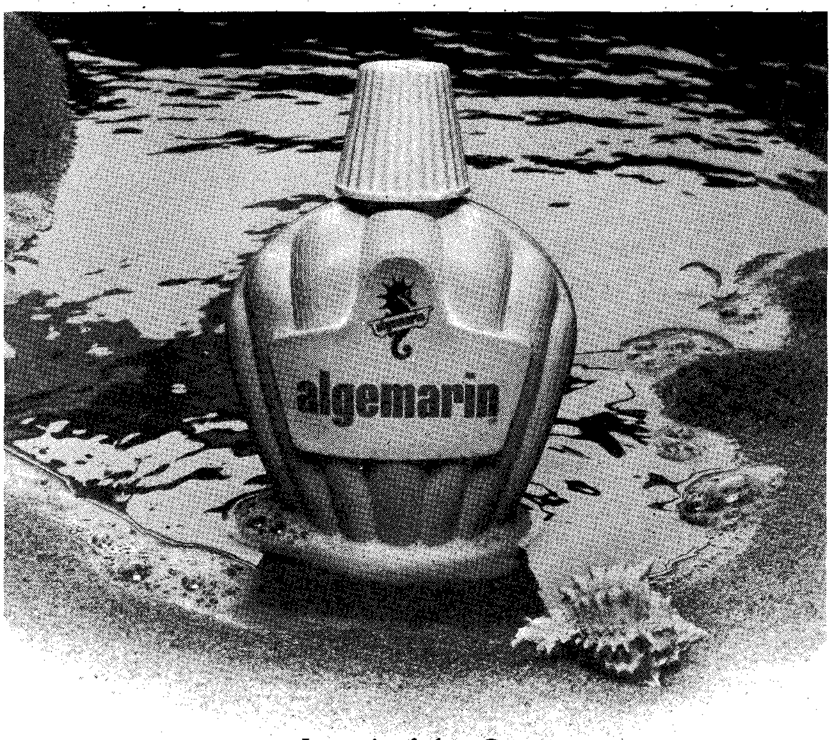
***Brice Marden/Louise Nevelson**–New abstractions with a single theme/Integrated collage tapestries of mountain and desert, thru 10/21. Pace, 32 E 57th (HA1-3292).

***Henry Moore**–Sculpture, drawings, and graphics, thru 12/16. Heidenberg, 50 W 57th (586-3808).

Gustavo Novoa–A utopian jungle of good and evil, thru 11/11. Findlay, 17 E 57th (421-5390).
Kenzo Okada–Paintings, thru 10/28. Parsons, 24 W 57th (CI7-7480).
Betty Parsons–Polychrome amusement park sculpture and drawings, thru 11/11. Truman, 38 E 57th (688-3516) and Kornblee, 20 W 57th (586-1178).
I. Rice Pereira–Late works, thru 11/11. Zarre, 41 E 57th (752-0498).
Ann Purcell–Textural abstractions, thru 10/26. deNagy, 29 W 57th (421-3780).
Joel M. Roman–Flower-filled interiors, greenhouses, gardens, thru 10/28. Viridian, 24 W 57th (245-2882).
***Millard Sheets**–Tahiti, France, Portugal; windmills, orchards, waves, thru 10/21. Kennedy, 40 W 57th (541-9600).
Arline Shulman–Welded steel abstractions, thru 11/3. Arras, 29 W 57th (421-1177).
Eric Sloane–New England landscapes, thru 10/23. Hammer, 51 E 57th (644-4400).
Joseph Solman–Subway gouaches on newspaper, thru 10/21. Summit, 101 W 57th (586-6734). Tues-Sat 12:30-5:30.
Joyce Weinstein–Bold-stroke, vibrant expressions of NYC, thru 11/2. Long, 7 W 57th (PL2-6244).
Amy West–Oils, thru 11/4. Gallery 84, 30 W 57th (581-6000).
Nelson Williams–Stereoscopic 3D paintings, thru 11/2. Phoenix, 30 W 57th (245-5095).

MADISON AVE & VICINITY

Charles Apt–Women and others in paint, thru 11/4. FAR, 22 E 80th (734-7287).
Barsamian–Faces in many media, thru 10/27. Automation House, 49 E 68th (628-1010). Mon-Fri 9-5.
Willi Baumeister(1889-1955)–Works by this German modern, 10/20-11/4. Hutton, 33 E 74th (249-9700).
Robert Beauchamp–Expressionist fantasies in vibrant colors, thru 10/31. Knowlton, 19 E 71st (794-9700).
***Louise Bourgeois**–New wood and steel triangle sculpture and 1978 large color ink drawings, thru 10/21. Fourcade, 36 E 75th (535-3980).
Paul Brach–New paintings, thru 10/31. Lerner-Heller, 956 Mad Ave (861-9010).
***George Braques**–Miniatures and maquettes, thru 10/20. Ehrlich, 28 E 74th (682-6300).
***Jean Cacicedo/Nicki Edson**–Crocheted vestments and masks, 10/23-11/4. Julie, 687 Mad Ave (688-2345).
Elba Damast–Figures and objects obliterated by splashes of color, thru 11/30. Galeria-Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.
***Otto Dix**(1891-1969)–Drawings and watercolors, thru 12/16. Sabarsky, 987 Mad Ave (628-6281).
Natalie Edgar–Tondos and rectangles, thru 10/25. Ingber, 3 E 78th (744-3158).
John Grillo–Paintings of the 60s, thru 10/26. Borgenicht, 1018 Mad Ave (LE5-8040).
***Philip Guston**–Drawings 1947 to 1977, thru 11/4. McKee, 140 E 63rd (688-5951).
Francine Halvorsen/William Scharf/Stella Waitzkin–Graphite and ink on paper/Abstractions in paint on paper/Glass and resin "books," thru 10/28. Gurewitsch, 55 E 74th (RE4-7302). Tues-Sat 1-5.
Tom Hardy–Welded bronze and steel sculpture, thru 10/28. Kraushaar, 1055 Mad Ave (535-9888).
Sharron Hedges/Dina Schwartz–Aerial landscapes/Kimonos in mixed media, thru 10/21. Julie, 687 Mad Ave (688-2345).
Richard Hirsch–Rootlike projections break through these raku vessels, thru 11/4. Elements, 766 Mad Ave (744-0890).
***Carl Holty**–Paintings of the 40s, thru 11/4. Deutsch, 43 E 80th (861-4429).
Eli Ilan–Bronze bones, 10/21-11/11. Sindin, 1035 Mad Ave (288-7902).
Richard Karwoski–Watercolors, thru 10/30. Petrenko, 1045 Mad Ave (879-4719).
Sheila Lamb–Works on paper, 10/18-11/11. Canty, 50 E 78th (794-9855).
Harry Marinsky–Polished bronzes, thru 11/11. Rolly-Michaux, 943 Mad Ave (535-1460).
Agnes Martin–Drawings of the 60s, thru 11/8. Elkon, 1063 Mad Ave (LE5-3940).
Gari Melchers–Works, thru 10/28. Graham, 1014 Mad Ave (535-5566).
Roger Muhl–Simplified bold-color landscapes, thru 11/4. Findlay, 984 Mad at 77th (249-2909).
***Piranesi**–Etchings, thru 10/21. Spaced, 165 W 72nd (787-6350).
Anthony J. Southcombe–Imaginary realism, thru 10/28. Christopher, 766 Mad Ave (737-3224).



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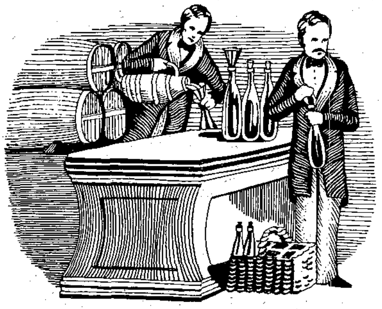

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Merle Spandorfer–Heart recordings dyed on paper and canvas, 10/18-11/11. Ericson, 23 E 74th (737-6155).

***John Storrs**–Paintings, 10/21-11/18. Schoelkopf, 825 Mad Ave (TR9-4639).

Lenore Tawney–20 years of work, thru 10/28. Hadler/Rodriguez, 35 E 20th (533-4645).

Thirlby–Low relief sculpture and hieroglyphic drawings, thru 11/4. Blackburn, 110 W 30th (868-7459).

Ryo Tokita–Recent paintings, thru 10/28. Touchstone, 118 E 64th (826-6111).

Anton Van Dalen–Oils, thru 11/4. Ekstrom, 980 Mad Ave (YU8-8857).

Vasarely–Early drawings and latest works, thru 11/17. Vasarely Center, 1015 Mad Ave (744-2332). Mon-Fri 10:30-6, Sun 12-6.

Albert York–Recent paintings, thru 10/28. Davis & Long, 746 Mad Ave (861-2811).

Jack Zajac–Sculpture, thru 11/4. Forum, 1018 Mad Ave (LE5-6080) and Outdoor Pl, Fordham at Lincoln Center.

SoHo

Karen Breschi/Rony Costanzo–Clay sculpture by both, thru 11/11. Braunstein/Quay, 139 Spring (925-1200).

Sara D'Alessandro/Emily Mason–Ceramic portraits of women/Nature abstractions, thru 11/2. Landmark, 469 Broome (966-1173).

Victor Delfin–Sculpture and tapestries by this Peruvian, thru 10/30. Bayard, 456 W Bdwy (477-3804).

Jan Dibbets/Douglas Huebler–Structure panoramas/Meditations, thru 10/21. Castelli, 420 W Bdwy (431-5160).

***Constance Dodge**–3D paintings and assemblages of an American family, thru 10/19. Eno, 101 Wooster (226-5342).

Valerie Dubac/Robert Leis–Faces in cloisonné by both, 10/21-11/26. Spring Street Enamels, 171 Spring (431-8151). Tues-Sun 12-6, Fri till 9.

***Claire Falkenstein**–Canvas, bamboo, and copper structures, thru 10/19. Neill, 136 Greene (925-8633)/Lubin House, 11 E 61st (826-0320).

Howard Goldstein/Anne Messner–Hand-colored Xerox images/A diaristic installation, thru 10/28. Franklin Furnace, 112 Franklin (925-4671).

Susan Hall–10 new hand-colored etchings, thru 10/28. Bromm, 90 W Bdwy (732-6196). Tues-Sat 1-6.

***Anne Healy**–Wall reliefs using pastel, gold leaf, copper and brass wire, thru 11/2. A.I.R., 97 Wooster (966-0799).

Delmas Howe–A pantheon of panhandlers, thru 10/28. Lohman, 485 Broome (966-7173). Tues-Sat 1-5.

Valerie Jaudon/Robert Therrien–Intricate monochromatic patterns/Molded polyester and paint, thru 10/25. Solomon, 392 W Bdwy (925-1900).

***Donald Judd**–Plywood wall boxes, thru 10/28. Friedrich, 393 W Bdwy (925-9380).

***Mel Katz**–Totemic posts of colored polyesters and fiberglass, thru 10/21. Hutchinson, 138 Greene (966-3066).

Bayat Keerl–Thrown objects photographed and painted over, thru 11/2. Milliken, 141 Prince (674-3131).

Shirley Kramer–Collage paintings, thru 11/18. Key, 130 Greene (966-3597).

***Richard Long**–Photographic works and sculpture, thru 10/21. Sperone Westwater Fischer, 142 Greene (431-3685).

Doris Lubell–Symbolic figures and landscapes in pen and ink, watercolor, and mixed-media, thru 10/22. Pindar, 127 Greene (533-4881).

Paul Mogensen–Separated rectangles, 10/21-11/2. Boone, 420 W Bdwy (966-2114).

Elizabeth Murray–Recent paintings, thru 11/4. Cooper, 155 Wooster (677-4390).

Neustein–Works, thru 10/19. Boone, 420 W Bdwy (966-2114).

***Don Nice**–Watercolor images from nature, thru 10/18. Hoffman, 429 W Bdwy (966-6676).

Joanna Pousette-Dart–Recent paintings and drawings, thru 10/28. Caldwell, 383 W Bdwy (966-6500).

Anthony Ricci–Cubistic acrylics and works on paper, thru 10/28. 47 Bond (475-3899). Wed-Sun 1-6.

***Paul Sarkisian**–Microscopic views of paper done on linen, 10/21-11/22. Hoffman, 429 W Bdwy (966-6676).

***Edith Seltzer**–Weathered wood and rusted found-object assemblages, thru 10/29. Pleiades, 152 Wooster (475-9658).

***Lynn Shelton/Sandra Sheppard**–An installation of arches and rectangles in wire, pine, paper, and laminated paper-silk works/A glass coffin, thru 10/28. Hubris, 150 Thompson (982-1827).

***Alvin Sher**–Life-size plaster nudes, thru 10/26. Green Mountain, 135 Greene (674-2390).

Diane Townsend–Paintings, thru 10/25. Prince St, 106 Prince (226-9153).

Grace Bakst Wapner–Wall pieces of plaster, ceramic, satin, velvet, and embroidery thread, thru 10/21. 55 Mercer (226-8513).

OTHER

Guillermo Basagoiti–Sculptures, thru 11/17. Spanish National Tourist Office, 665 Fifth Ave. (759-8822). Mon-Fri 9:30-5.

C.J. Collins/Peggy Kaplan–Abstractions, 10/21-22, 28-29. 71 Leonard (431-8291). 12-6.

Tom Holland–Fiberglass and resin on aluminum sheets, thru 11/4. Droll/Kolbert, 724 5th Ave (541-6006).

Wopo Holup–String playhouse with concrete, thru 11/3. Interart, 549 W 52nd (246-1050). Mon-Fri 10-6.

William Lau–Ceramics and rural Americana between slices of bread, 10/19-11/11. Greenwich House, 16 Jones (242-4106). Tues-Sat 1-5.

Stephen Posen–Recent paintings, thru 11/4. Miller, 724 5th Ave (246-1625).

Marilyn Reynolds–Death paintings, thru 11/5. Noho, 542 LaGuardia Pl (473-9619). Tues-Sun 1-6.

Harry Rosenzweig–Life-size limestone figures, thru 10/26. NYU, 80 Washington Sq E (598-3369).

Lynn Schnurnberger–Paper collage villages using stacks of glued dots, thru 10/20. Merrin, 724 5th Ave (757-2884).

***Frank Lloyd Wright**1867-1959)–Decorative designs for furniture and stained glass and ornaments from his earliest architectural commissions, thru 11/4. Grey, NYU, 33 Washington Pl (598-7603).

GROUP SHOWS

57th STREET

Alonzo–30 W 57th (586-2500). NYC images by photographers Lazar and Ludwig, thru 10/21.

Gladstone/Villani–38 E 57th (758-6765). Patterns in works on paper by 19 artists, thru 11/11.

***Janis**–6 W 57th (586-0110). Sculpture and paintings by Arp, Giacometti, Mondrian, Picasso, thru 10/28.

Midtown–11 E 57th (PL8-1900). The ballet by Cadmus, Etting, and Peirce, thru 10/28.

Nobé–250 W 57th (581-7060). Abstractions by Castoro, Sims, Smyth, Uglow, thru 10/28.

***Rosenberg**–20 W 57th (757-2700). Woman as seen by Delaunay, Fantin-Latour, Flack, Giacometti, Rivers, Segal, others, thru 10/28.

***Schab**–37 W 57th (758-0327). Mon-Sat 9:30-5:30. Drawings, etchings, and engravings of the Italian, French, and Austrian theatre and stage from the 16th to 18th century, thru 11/30.

***Washburn**–42 E 57th (753-0546). Paintings, sculpture, and photos from the Intimate Gallery, where Stieglitz exhibited Bluemner, Demuth, Dove, O'Keeffe, others from 1926 to 1929, thru 10/28.

MADISON AVE & VICINITY

***Acquavella**–18 E 79th (RE4-6300). Mon-Sat 10-5. Works by Bonnard, Chagall, Miro, Monet, others, thru 10/27.

***Carus**–1044 Mad at 79th (879-4660). Works by Lissitzky, Moholy-Nagy, Nolde, Kirchner, others, thru 11/16.

***Hirschl & Adler**–21 E 70th (535-8810). Works by O'Keeffe, Demuth, Dove, Rodin, Picasso, thru 11/2.

L'Ibis–667 Mad Ave (935-0490). Ancient Egyptian bronze dieties and Attic pottery, thru 12/16.

***Laboetie**–9 E 82nd (535-4865) Works done in German art colonies before WW I by Heckel, Jawlensky, Klee, Vogeler, others, thru 11/30.

Solomon–959 Mad Ave (737-8200). Mon-Sat 11-5. Recent acquisitions by Dine, Motherwell, Nicolson, and Rothko, thru 10/31.

SoHo

Artists Space–105 Hudson (226-3970). Works by Lawler, Piper, Sherman, thru 10/28.

Drawing Center–137 Greene (982-5266). New talent, thru 11/4.

First St–118 Prince (226-9011). Tues-Sat 1-6. Burke, Petrillo, Zwerling, others, thru 10/25.

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78-CM-64

Freidus–158 Lafayette (925-0113). Photos of Greece by Lueders-Booth, narrative drawings by Moore, sculpture by Morosan and Zimmerman, thru 11/4.

Gombinski–46 Walker (966-4782). Works by gallery artists, thru 11/4.

***OK Harris**–383 W Bdwy (431-3600). Photos by Green, sculpture by Oz, realist paintings by Pettibone, and environments by Schwartz, thru 11/4.

Kitchen–484 Broome (925-3615). Video tapes dealing with TV, thru 10/30.

Levitan–42 Grand (966-2782). Tues-Sat 1:30-5. Works on paper, thru 10/28.

SoHo Center–114 Prince (226-1995). New artists, including Boyden, Fujimura, thru 11/4.

Soho 20–99 Spring (226-4167). Billops, Nii, Pindell, others, thru 11/1.

22 Wooster–(431-6445). Batten, Loving, and Machida, thru 11/15.

Ward-Nasse–131 Prince (925-6951). Paintings by Hannay and Izenzon; sculpture by Miller and Rattner, thru 11/2.

OTHER

African Tribal Arts–84 E 10th (982-4556). Mon-Sat 10-6. Sculptures of celebration from Central Africa, thru 10/31.

Bishop–1059 3rd Ave (751-9703). Indonesian batiks and ikats, thru 12/2.

Bobsband–Parking Garage, 8th Ave at 53rd. Window installation using a tile wall piece, thru 11/3.

Carrefour/Mehu–300 W 17th (255-0387). Tues 1-9, Wed-Sat 1-6. Haitian art, thru 11/5.

Center for Art & Culture–1360 Fulton St, Bklyn (636-7888). Mon-Fri 9-5. Spiritual realism by Clarke, Sepyo, others, thru 11/1.

***Center for Inter-American Relations**–680 Park Ave (249-8950). Tues-Sun 12-6. 19th and 20th century Mexican costumes, thru 10/22.

Esoterica–246 E 75th (861-0913). Wed-Fri 3:30-7, Sat, Sun 12-7. Collages by Karman, assemblages by Greaves, and sculpture by Madden, thru 11/15.

Gallery 62–National Urban League, 500 E 62 (644-6500). Mon-Fri 10-4. Illustrations of black life from 1923 to 1949 by Bearden, Lawrence, White, thru 11/30.

Glassmasters–621 Sixth Ave (924-2868). Fantasies in glass, 10/21-11/18.

***Goethe House**–1014 5th Ave (744-8310). Tues-Thurs 11-7, Fri-Sat 11-5. Woodcuts, etchings, and lithos by German expressionists Beckmann, Dix, Kandinsky, Nolde, others, thru 10/21.

***Hall of Science**–Flushing Meadows, Corona Park (699-9400). Hand crafts by German artisans, thru 12/31.

Lands Beyond–1218 Lex Ave (249-6275). Pre-Columbian art of Mexico and Peru, thru 11/11.

***Lever House**–Park at 53rd (879-4655). Mon-Fri 10-5, Sun 1-5. Glass works, including blown sculptures, constructions, stained and leaded pieces, and French engravings of glassmaking, thru 10/26.

NY Public Library–at Lincoln Center, 111 Amsterdam Ave (790-6551). Zero Mostel (1915-1977): paintings by him, Hirschfeld caricatures of him, photos and personal notes, thru 12/30.

Pratt Graphics–160 Lex at 30th (685-3169). Daily 10-6, Sat til 5. CAPS winners, thru 10/28.

***P.S. 1**–46-01 21st St. Long Island City (233-1096). Thurs-Sun 1-6. A miniature golf course in all media by Collete, Gebhardt, others, thru 11/15.

Sirovich–331 E 12th (777-1050). Mon-Fri 10-4. Works by senior citizens, thru 11/17.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

Union Carbide–270 Park Ave. Mon-Fri 10-4:30. Contemporary Italian painters, thru 10/26.

***U.S. Custom House**–Broadway at Bowling Green (747-0147). Mon-Sat 10-6, Sun 1-6. American Indian artifacts, thru 10/31.

Photography

American Indian Community House–10 E 38th (532-4897). Life on a reservation in Minnesota, thru 10/31.

***Lewis Baltz**–Nevada landscapes and construction sites, thru 10/28. Castelli, 4 E 77th (288-3202).

Morton Beebe–Mexico, thru 10/28. Nikon House, 620 5th Ave (586-3907).

***Michael Bishop/Weegee**–Objects and spaces in color/Book dummies showing strippers, drunks, and others from the 50s, thru 10/28. Light, 724 5th Ave (582-6552).

***Ruth Breil**–Ritual rooftops using altered silver prints and color reproductions, thru 10/21. Foto, 492 Broome (925-5612). Wed-Sat 1-6.

***Cityana**–16 E 53rd (PL2-2079). NYC seen from the air, thru 10/30.

***Elliott Erwitt**–A retrospective with 150 images, 10/18-11/25. Witkin, 41 E 57th (355-1461).

Sakir Eszacibasi–Turkey, thru 10/30. Turkish Center, 821 UN Plaza (949-0150). Mon-Fri 9-5, Sat 10-1:30.

Robert Farber–Color prints with old master tints, thru 11/6. Images, 11 E 57th (838-8640).

***French Cultural Services**–972 5th Ave (570-4449). Mon-Fri 10-5. Tonkin from 1914 to 1916, thru 10/30.

***Florence Henri**–Bauhaus studies, thru 11/12. Pfeifer, 825 Mad Ave (737-2055).

Kodak–1133 Sixth Ave. (262-6183). Mon 12-5, Tues-Sat 9:30-5. A photographic preview of the treasures of King Tut, thru 11/3.

***Stephanie L. Marcus**–Spectacular photos of the Andes, thru 10/31. SoHo Photo Gallery, 34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9.

Midtown-Y–344 E 14th (674-7200). Sun-Thurs 12-8, Fri until 4. Personal views by Brooks, NYC courtyards by Carbo, and fantasies by Sauerhoff, thru 10/29.

***Richard Tardif**–Wild horses of Colorado, thru 10/31. 4th Street, 67 E 4th (673-1021). Sun-Thurs 2-8, Fri Sat 3-10.

***Karen Tweedy-Holmes**–Victorian architecture in the US and wildlife of Tobago, thru 11/9. Carlton, 127 E 69th (249-9880). *93

***Carleton E. Watkins**(1829-1916)–The Yosemite Valley, Oregon, and California in the 1860s and 1880s, thru 10/28. Wolf, 30 W 57th (586-8432).

Todd Watts–Photos, thru 10/26. Willard, 29 E 72nd (744-2925).

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Ice Age Art—Man's Earliest Masterpieces:* The Cro-Magnon artist's view of his world; thru 1/15. *The Sport of Birding;* thru autumn. *Papua New Guinea—Then and Now:* The past, present, and future of a rich, traditional culture; thru 10/15. *The Making of a Dinosaur:* A look at the process of restoring dinosaur fossils.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Haitian Art:* Paintings and sculptures since World War II; thru 11/5. *Africa in Antiquity:* The arts of ancient Nubia and the Sudan; thru 12/31.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed-Sat 10-5, Sun 12-5.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. Folk art images of George Washington; thru 10/31.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. *Masters of the Camera:* Retrospective of outstanding 20th-century American photographs; thru 10/29.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Marie Cosindas—Moments of Affection:* Color photography covering twenty years of her work. *Ray Metzker—Multiple Concerns:* Dealing with the formal qualities of the photograph. *The Last Jews of Radanti* by Laurence Salzmann: Portrait of a vanishing Jewish community in Rumania. Thru 11/5.

Japan House–333 E 47th (832-1155). Daily 11-5, Fri til 7:30.

Jewish Museum, 1109 Fifth Ave. (860-1888). *Spiritual Resistance:* Paintings and drawings by Jewish artists during their internment in Nazi camps and ghettos; thru 11/12.

Metropolitan Museum of Art, Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Reports on the France of Louis XIII:* Engravings by Abraham Bosse (1602-76) on the preoccupations, divertissements, interior decorations, and modes of dress in Paris during his time; thru 10/29. The Temple of Dendur: In the Sackler wing. *Avedon—Photographs 1947-1977.* Over 200 photographs of women and high-style French and American fashions; thru 11/5.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *Giovanni Battista Piranesi Drawings:* Commemorating the 200th anniversary of the death of the great Venetian draftsman, architect, and etcher. *Early French Illuminated Manuscripts:* Examples of Carolingian, Romanesque, and early Gothic illuminations. *Letters of Love and Affection:* Letters by artists, authors, statesmen from the late sixteenth thru the nineteenth century. *Songs of Whales:* The music of the humpback whales. Thru 12/5.

Museum of American Folk Art, 49 W 53 St. (581-2474). Tues-Sun 10:30-5:30.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. Drawings by Anthony F. Dumas of the playhouses that comprised the Broadway theater district from 1900 to 1940; thru 10/29.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. Reutersward's *Kilroy—Lazy Lasers and Holy Holos* and Nunez's *Holokinetics;* thru 11/26.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tues, Fri, Sat, Sun 11-6, Thurs 11-9. *New York/New York:* Celebrating the city; thru 11/13. *Projects:* Works by Jonathan Borofsky, Laurie Anderson, Fred Sandback, and Anne and Patrick Poirier; thru 10/29. *Photographs by Art Sinsabaugh:* Of Chicago cityscapes, New England, the East Coast, and the midwest; thru 10/31. *Recent Acquisitions:* Works by Klee, Klimt, Rauschenberg, Held, and Long; thru 10/29.

New Museum, 65 Fifth Ave. (741-8962). Weekdays 12-6, Wed 12-8, Sat 12-5. *Outside New York:* Works by Katharine T. Carter, Tom Hatch, James R. Hill, Alexa Kleinbard, Janis Provisor, and Dan Rizzie; thru 11/11.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Moving in The City:* New permanent exhibition of the Society's collection of 19th-century carriages, stage coaches, sleighs & fire trucks.

NY Public Library–Fifth Ave at 42nd (790-6651). Mon-Wed, Fri & Sat 10-6. Documents and photos dealing with the struggle for woman suffrage, 1848-1920, thru 10/19. Five centuries of prints by women, thru 11/15. Patrons and publishers dealing with the financial support of English literary works from Chaucer to Orwell with letters, manuscripts, and early editions, thru 11/30.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Symcho Moszkowicz: The Artist in Postwar Europe:* A retrospective of oils, watercolors, and drawings; thru 10/29.

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-9, Wed-Sat 11-6, Sun 12-6. *Recent Acquisitions:* Works by Hanson, Wood, Hartley, Cottingham, and Aycock; thru 11/26. Two room-size architectural structures that house Claes Oldenburg's collection of more than 600 small-scale objects; thru 10/26. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3. *Architectural Analogs:* Recent sculptures which reflect the current interest in architecture as source, subject, and strategy for sculpture; thru 10/25.

Sports

Giants, Giants Stadium, Meadowlands (201-935-8222); vs. Washington Redskins, 10/22 at 1.

Jets, Shea Stadium (421-6600); vs. St. Louis Cardinals, 10/22 at 1.

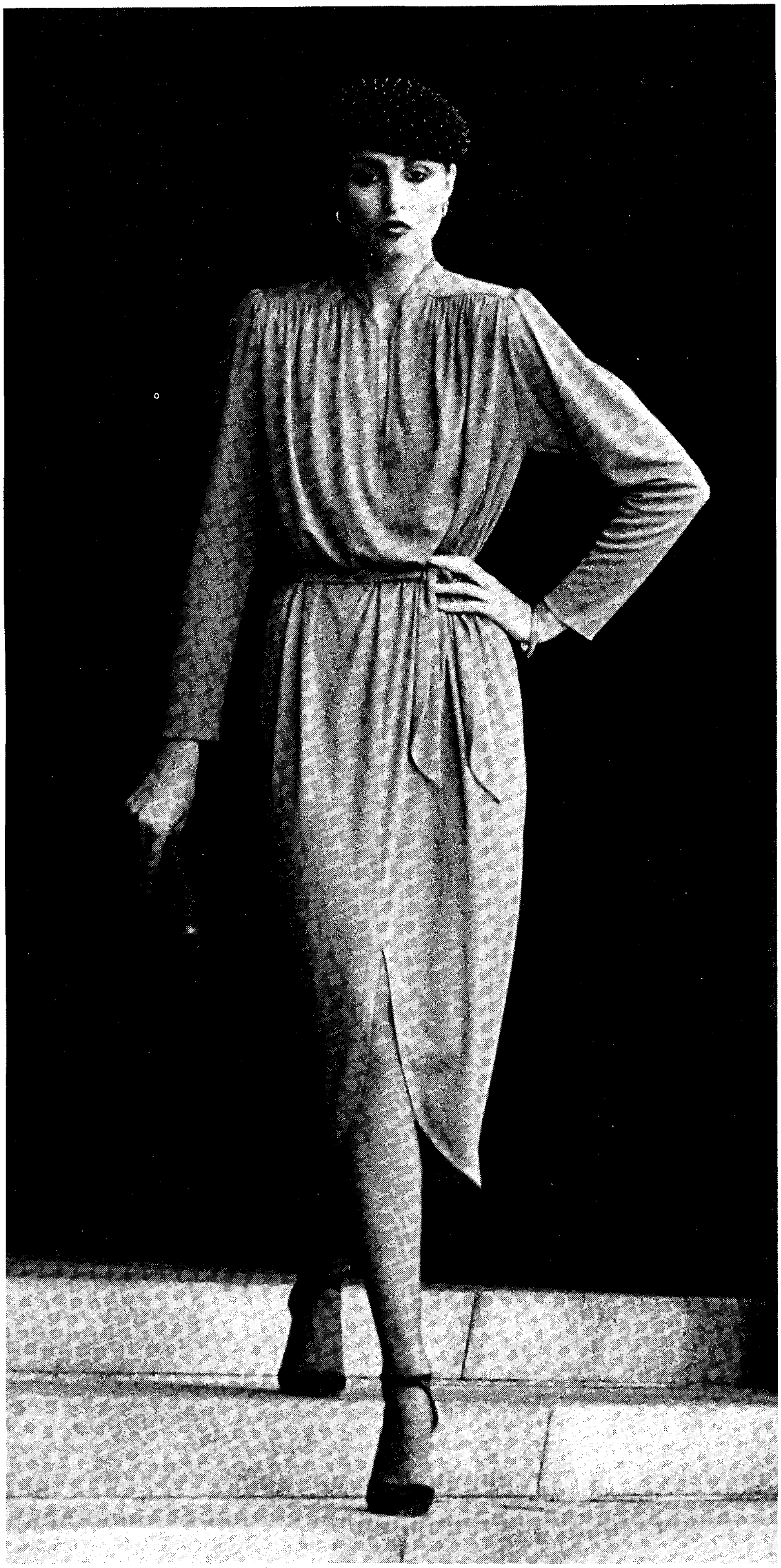
Islanders, Nassau Coliseum (516-694-5522); vs. Montreal Canadiens, 10/17; vs. New York Rangers, 10/21; vs. Philadelphia Flyers, 10/24. At 8:05.

Rangers, Madison Square Garden (564-4400); vs. Detroit Red Wings, 10/18; vs. Toronto Maple Leafs, 10/22. At 7:35.

Knicks, Madison Square Garden (564-4400); vs. Seattle SuperSonics, 10/17, at 7:30; vs. New Jersey Nets, 10/21 at 8; vs. Atlanta Hawks, 10/24 at 7:30.

Nets, Rutgers Athletic Center (201-935-8888); vs. Denver Rockets, 10/20 at 8.

New York City Marathon, 10/22 at 10:30 A.M. at the toll plaza of the Verrazano Bridge.



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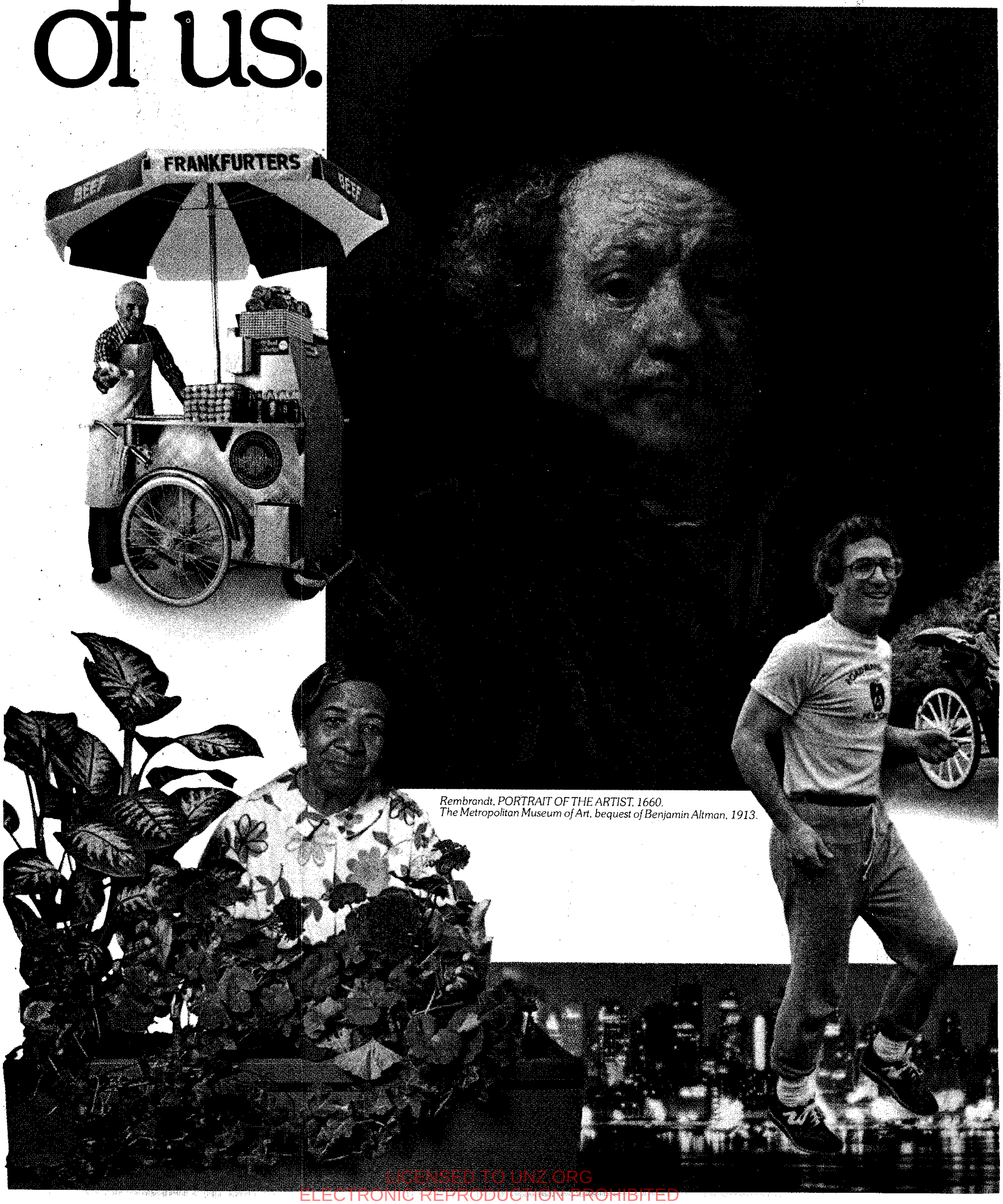
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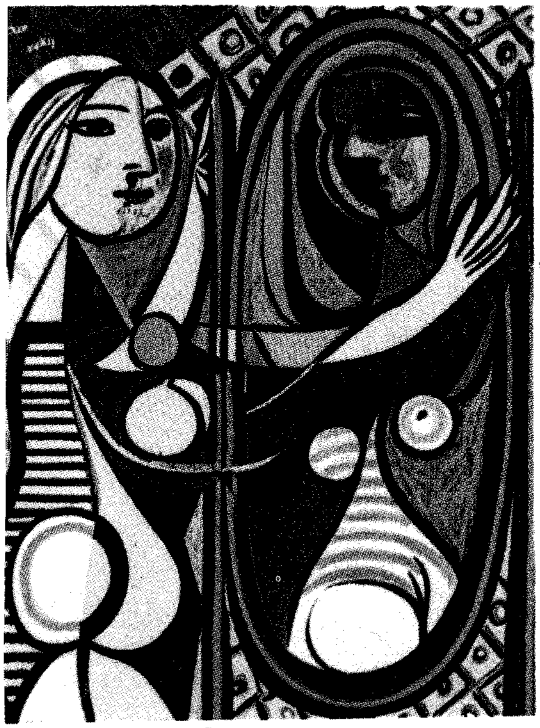
Rembrandt, PORTRAIT OF THE ARTIST, 1660.
The Metropolitan Museum of Art, bequest of Benjamin Altman, 1913.

sso and the rest



Pablo Picasso, GIRL BEFORE A MIRROR, 1932
The Museum of Modern Art, gift of Mrs. Simon Guggenheim.

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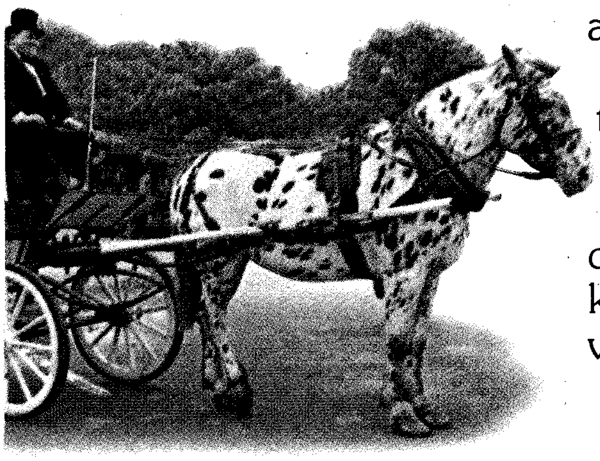

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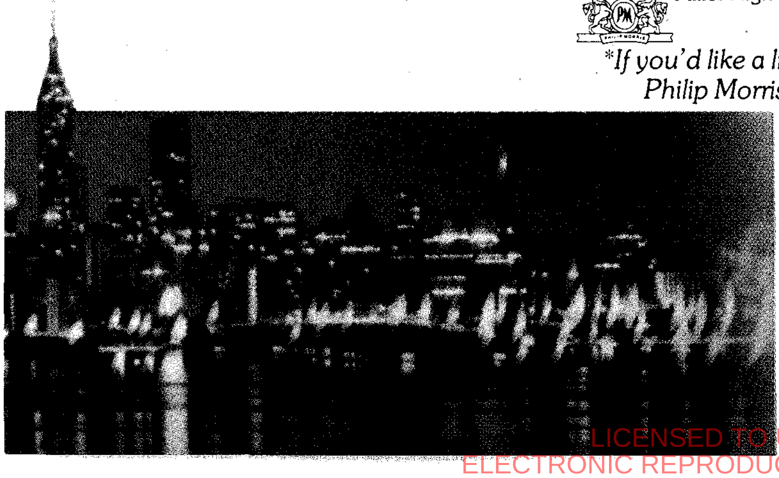

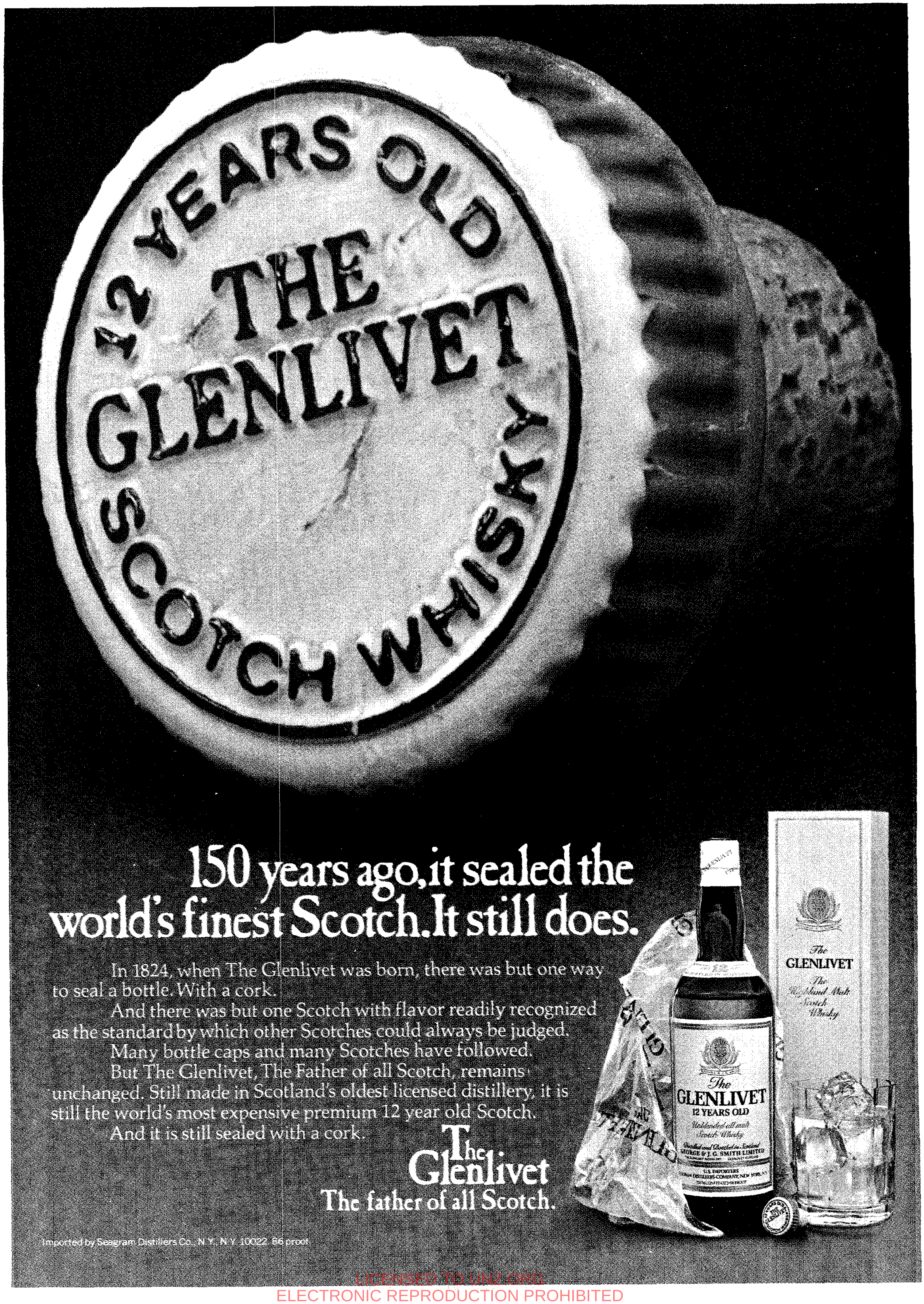
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The Man Who Robbed The Pierre

By Philip Nobile

> **". . . It was a $4-million job; nobody served a day in jail, nobody will . . ."**

In treasure, execution, and escape, the Hotel Pierre robbery was larceny of the grandest kind. In the early-morning hours of January 2, 1972, six thieves withdrew $4 million in jewels, cash, and securities from the comically insecure safe-deposit boxes of this stately Fifth Avenue hotel. None of the taped and handcuffed employees was harmed. No shots were fired. After two hours' labor, uninterrupted by police inspection, the thieves walked out of the 61st Street entrance with their precious cargo and disappeared.

Though less than perfect, this crime has never been satisfactorily solved. Two million dollars' worth of jewels was quickly recovered, and a pair of robbers was arrested. But nobody ever served a day in jail for the costliest hotel haul in history—and nobody ever will. The statute of limitations has passed; the case is closed. Yet Assistant District Attorney Richard Lowe, the prosecutor who got nowhere with the two suspects despite their guilty pleas to a lesser offense, even speculates that $4 million more in cash was actually stolen.

Who, in fact, arranged the deal? Where and when was it planned? Who were the perpetrators? How did the getaway proceed? What happened to the jewels? How much cash was really involved? What was the split? To this day neither the police nor the district attorney has a clue. However, one of the thieves spilled the inside story to me—that is, the details of the planning of the robbery, the personnel, and the delivery of the stolen goods. He appears to be telling the whole truth—*as far as he knows it*—behind the great Pierre heist. I showed his 70-page confession to Lowe. "I get the overall impression," the prosecutor said, "that this guy knows what he's talking about."

My source is the pseudonymous Sergio Scarpetta, a small-time hood from the Bronx. His ecumenical life in crime—armed robbery, hijacking, loansharking, arson, dope dealing, and killing for hire—stalled shortly after the Pierre job when he was arrested with a few kilos of heroin. He turned police informant on the heroin bust to avoid a 25-year stretch.

Scarpetta's revelations will hardly endear him to his former associates, though he was careful to leave their names out of his account. He fears the police more. Despite the amnesty provided by the statute of limitations, New York authorities could harass him in a number of ways, especially since he remains on parole. If Scarpetta were on easy street, he would probably keep his mouth shut. But he needs money to support his family. Like Murph the Surf and Joey Gallo, he hopes to cash in on a misbegotten life. The Pierre was his best and brightest score. He's taking a calculated risk to make it pay off again, perhaps in the form of a movie deal. He even dreams of playing himself, that is if certain people don't have plans for a different sort of spinoff. Only when Hollywood calls will he expose his identity completely. (Scarpetta did, however, consent to pose in the flesh for the cover of this issue.)

Scarpetta's story begins in late October 1971, in a Bronx restaurant catering to underworld figures, politicians, and businessmen. The owner of the establishment, a respected mid-level mob boss whom I will call Italo Bondo, approached Scarpetta with an offer that no Mafia aspirant could decline. (Scarpetta's Sicilian mother raised him in her culture and his first wife had blood ties with the Mafia.)

"I was sitting down playing gin—$50 a game—and Italo says, 'Throw the cards on the table and come back here, I want to talk to you.' He's a very illiterate man, worse than me, which is pretty bad. So we sat down in a corner all alone and he said to me, 'I got a good job for you. Are you interested in making 50 grand for a night's work?' I says, 'Of course I'm interested. What do you want me to do, bump off Lindsay?' Italo wanted Procaccino for mayor. He used to come up to our restaurants all the time. Everybody knew Procaccino, Mario Biaggi too. I'm not saying they do anything wrong, but they're two Bronx guys who know a lot of criminals. Well, Italo wouldn't tell me what the job was. Instead he just told me to come back in a couple of days to meet somebody, which I did.

"The guy looked Italian but he turned out to be Greek. Italo introduced him as 'Stash' and said he'd been sitting on this big score for about

Photograph by Jay Good

four months. Stash told me that he had a couple of guys already but needed three more to pull it off. We made a date for two nights later when he was supposed to fill me in."

As the thieves were driving down the FDR Drive, heading for the Pierre on a dry run, Scarpetta pumped Stash for information. But Stash wouldn't give any details. Scarpetta suddenly panicked—maybe he was on his last ride. "So finally, we're getting off the 63rd Street exit and I said, 'Where the hell are we going?' He said that we were going to take a hotel. 'A hotel?' I said, 'What kind of money is in a hotel? A thousand rooms, everybody pays with credit cards. There are doormen, bellhops, clerks, and security running around. What can six men do in a hotel?' Then Stash mentioned the safe-deposit boxes. I just didn't realize the enormity of the score. Is 'enormity' the right word?"

They parked on 61st Street opposite the Pierre's side entrance. It was 2 A.M. Stash told Scarpetta to sit back and watch. "Sure as hell, a limousine pulls up within ten minutes, the chauffeur opens the car door, and this guy gets out; the chauffeur carries his luggage to the side door, rings the bell, and zing, a doorman unlocks the door and lets them in." Scarpetta was skeptical.

"Well, that's how we're gonna get the place. Do you like it?" Stash asked him.

"What kind of money is in there?" Scarpetta replied.

"There might be a million or maybe three, four, ten million," Stash said confidently. "We have no idea." Stash was lying: He had a very good idea. The Pierre was not his first hotel. As the chief suspect in the Sophia Loren robbery at the Hampshire House, he knew where the jewels of the rich were stored and how much he could expect to steal.

"Are we getting our usual third or what Italo said?" Scarpetta wondered.

"What Italo said," Stash replied. "We're each down for 50 grand or a little bit better."

Scarpetta was content to work on Italo's terms, receiving only a fraction of the profits. He explained: "I got to be an idiot, trying to deal jewelry and securities myself. I could end up selling to the wrong person. For a haul of that size you've got to have an excellent fence. So Italo has you. He pays you in five minutes and your worries are over. I thought that this was a very smart move. A lot of guys do free-lance, but when you're connected with a big shot you don't. It's a form of protection. If you ever need a favor or if there's ever a big score again, you'll get it."

"...'I didn't like Rocco, but the job called for a heavy in case it got rough'..."

During the month of November, Scarpetta carried out his first assignment, gathering the necessary equipment—chisels, crowbars, hammers, tape, rope, handcuffs, gloves, as well as mustaches, rubber noses, beards, and hair dye for the disguises. Though masks would have been simpler, the gang didn't want to scare anybody in the Pierre. A normal rather than bizarre appearance would reduce the chances of hysteria. Scarpetta also brought in two crooks from the Bronx—Joey, 37, a reliable stickup man and old friend, and Rocco, 42, a "wacko cowboy" who would happily shoot his way out of a tight spot. "Joey and I did four pieces of work together and he was a dynamite guy," Scarpetta comments. "I didn't like Rocco, but the Pierre called for a heavy in case things got rough."

In December, Stash requested a safe apartment where they could hide out after the robbery. Scarpetta immediately thought of Michelle, a leggy blonde from the Gun Hill Road section of the Bronx. "Michelle was the neighborhood gang bang," he said. "We called it 'bend for a friend.' If you were horny and nobody else was around, Michelle would come through for you. She was a nutty-type person, and had the words 'sweet' and 'sour' tattooed above her tits. Everybody in the neighborhood used to get a kick out of her, because she'd always wear those halter tops and you'd see 'sweet' here and 'sour' there. Well, I told her I would be needing her apartment for an all-weekend card game and promised her a couple of hundred dollars when the time came."

Stash was strictly an inside man. He planned the heist itself; the getaway was Scarpetta's to devise. Joey suggested the obvious route from 61st Street—a left onto Fifth, another left at 59th Street, past the Playboy Club, across the East Side to York Avenue, left on York to the 63rd Street entrance of the FDR Drive, and then north toward home in the Bronx. Scarpetta resisted this course—too many crosstown lights. He preferred the north passage through Central Park, entering on Central Park South, exiting at 92nd Street and Fifth, and turning east to the FDR Drive. A test run through the Park at a speed of 25 mph caught the lights perfectly and put him at 96th Street and First Avenue in eight minutes flat. There the gang would drop their two stolen cars and switch to another two vehicles appropriated for the evening before continuing on to the Bronx. This transfer was egregiously bungled during the actual getaway and might have ruined the almost perfect crime.

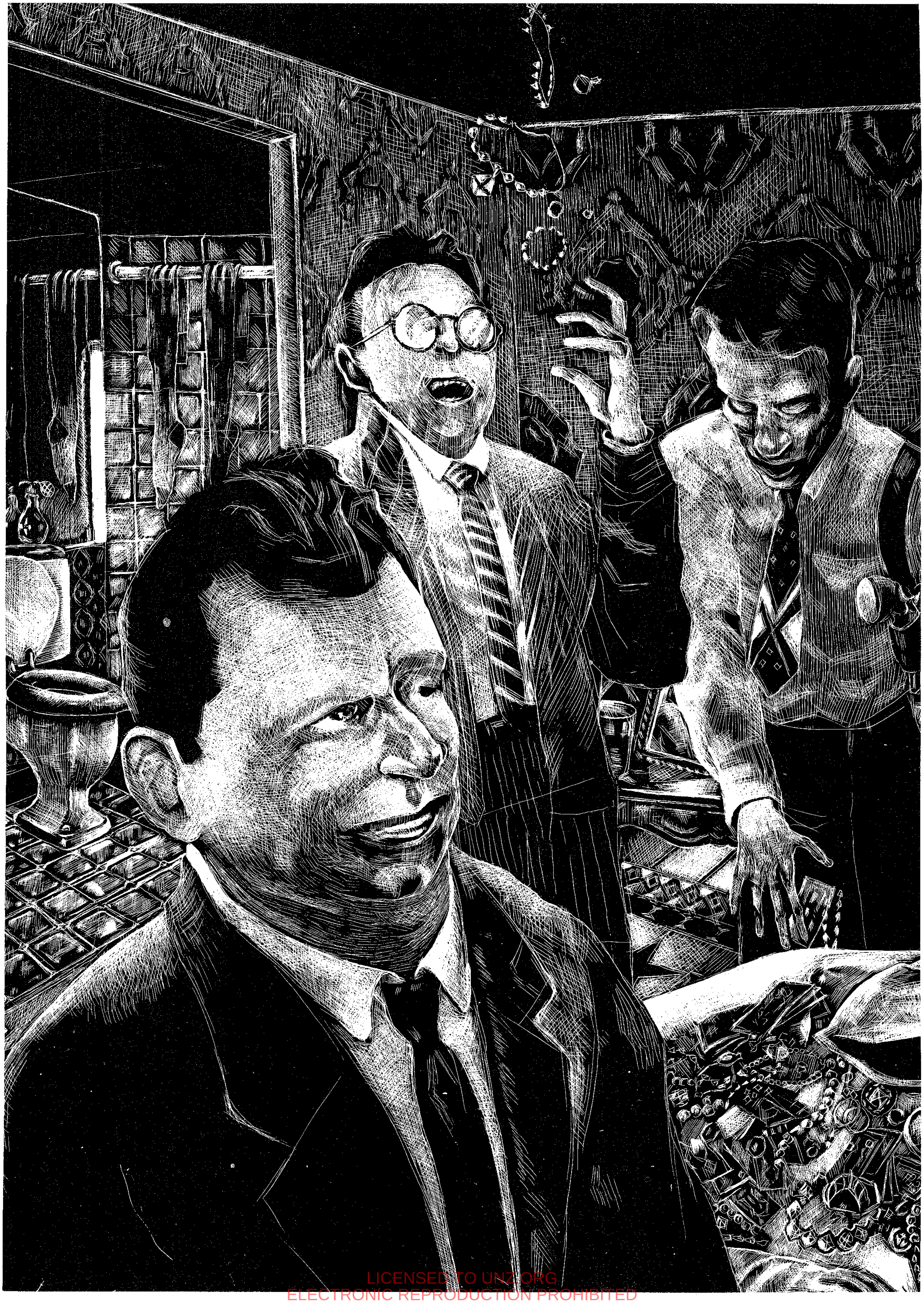
Stash and Scarpetta were captains of their respective teams. They always met alone at Italo's restaurant. Stash didn't know Scarpetta's men and vice versa. Neither told the other his real name or background. A few days after Christmas, Stash gave Scarpetta the go-ahead. The robbery was scheduled for early Sunday morning, January 2. The "Pierre Six" exchanged greetings for the first time at Michelle's place Saturday afternoon. Stash introduced his men as Bobby and José. Scarpetta was not impressed: "Bobby was the edgy type with shifty eyes, and José, a nothing kind of guy, just took orders." They checked their tools and rehearsed the fairly uncomplicated details. Rocco, acting as chauffeur, would drive Stash and Scarpetta to the Pierre. Then he would remove a large black satchel from the trunk and ring the bell at the 61st Street entrance. Once they were ushered in, the three others, having parked their car directly behind that of their colleagues, would rush the hotel. From there on, it would be a simple division of labor to loose the Pierre's treasure from the compartments in the cashier's office.

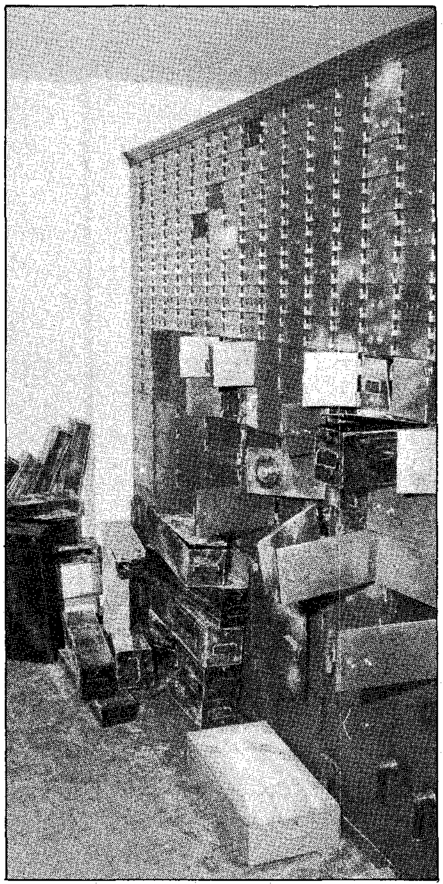
Before the gang broke up for the afternoon, Scarpetta assured Stash that he had three guns for his men and the four stolen cars. In fact, he had only two guns and none of the cars. "I wound up partying with Michelle the whole previous night when I was supposed to be picking up the third gun from Italo. That was a definite mistake." He was less concerned that Rocco hadn't lined up the cars. "Anytime you do a job," he explained, "you get the car at the very last minute. You don't want to be stopped in a hot car or have it on the police hot sheet if you can help it. That afternoon Rocco paid a few neighborhood kids to steal four cars and leave them a few blocks away from Gun Hill Road."

Scarpetta went home to have his hair dyed black by his wife. He would also wear a handlebar mustache. After killing time in a bar in Mount Vernon, he returned to Michelle's about midnight. The six men sat down with a bottle of Bolla Bardolino and discussed the unlikely possibility of violence. "If we have to shoot," Stash said, "we're going to blow the score. So don't shoot." Scarpetta wished that he had

Swag time: *Robbers reached Bronx in twelve minutes, and danced around loot.*

Illustration by Scott Gillis





Withdrawals: *The Pierre's safe-deposit boxes after heist; 54 were cracked.*

extended himself to find a silencer. What a shame, he thought, to lose $50,000 for a single shot. He was also edgy about Rocco's hair trigger. If one bellhop resisted, Rocco might plug him. Each of the six was jittery. "My palms were sweating," Scarpetta remembers. "I had a knot in my gut. Bobby was fidgeting constantly with an ashtray. Stash kept repeating himself. Tony said, 'I'll be in the Bahamas tomorrow if this goes down.' José was reading a magazine, trying to act calm and fooling nobody. Rocco said, 'I hope nobody gets in my way,' which made us all more nervous than we were already."

> **". . .'It was a joke—one smack and the safe-deposit boxes were open'. . ."**

At 1:20 A.M. Rocco and José ferried two of the getaway cars down to 96th Street and took two cabs back to the Bronx, switching vehicles at Castle Avenue as a precaution. At exactly 3:12 A.M. the gang shoved off from Gun Hill Road with watches synchronized. They rode in a black limo and a black Cutlass Supreme, down the Bronx River Parkway to Bruckner Boulevard and then on the Bruckner Expressway, over the Triborough Bridge to the FDR Drive and crosstown at 63rd Street to the Pierre. They arrived at 61st Street at 3:45 A.M. and parked a few yards down from the entrance.

Scarpetta and Stash put on rubber noses in the car and followed Rocco to the side door of the hotel. As expected, the doorman automatically opened up for the chauffeured guests. "I don't want to hurt you, Pop," Scarpetta said to the old man while sticking a .38 in his chest. "Just move your ass and keep calm." Scarpetta, Joey, and Bobby swiftly rounded up eighteen employees, mostly blacks and Puerto Ricans, who were on the ground floor, and herded them into the office near the safe-deposit boxes. While they individually handcuffed, tied, and taped the mouths of their prone captives, Stash and José diligently applied themselves to the boxes.

"I cracked about ten myself," Scarpetta recollected with a smile. "It was a joke. Little curled hinges stuck out from the inch-thick door and all you had to do was put the chisel under the hinges and pop them with a hammer. One hard smack and they were open. Then you just slid the boxes out."

The *modus operandi* inside the Pierre was economical. Rocco watched the 61st Street side and periodically stepped outside to check the cars. This door was kept locked. Any late-arriving guests would have to enter the hotel by the Fifth Avenue entrance that remained open. During the holdup, a man in a sport jacket happened to walk in from Fifth Avenue, and came down the long narrow corridor to the lobby. Joey, who was at this post, put a gun to the man's head and led him into the room off the cashier's office, where the employees were bound and gagged.

There was only one hitch in the gang's flawless execution. Suddenly and unexpectedly, the elevator bell started ringing. It wouldn't stop. Someone was in trouble. Scarpetta sent Rocco up to investigate. On the thirty-seventh floor he found a disconcerted young Brazilian man who had just escorted his mother-in-law to her room. He was leaning on the bell. Stash had ordered him to take prisoners, but now Rocco couldn't get the elevator to work. So he forced the Brazilian back into his mother-in-law's room and called the desk downstairs for help. This second ringing unnerved the busy thieves. Bobby untied and ungagged one of the clerks, placed a .38 to his temple, and ordered him to answer the phone. They were relieved to hear from Rocco. This time Bobby was deputized. In a few minutes, the marooned party, now including the Brazilian's bride, who was dragged from her room lest she worry about her husband's absence, reappeared in the lobby. The Brazilians were summarily bound, and the gang resumed its easy toil of dumping cash, jewels, and securities into two large black duffel bags.

About two hours into the robbery, Joey looked at his watch and said, "It's almost quarter to six. We've been here for two hours. Let's get out of here. The day shift'll be coming on."

"Yeah," Stash said. "We've been here a long time. It's gonna be daylight soon."

Without lamenting the numerous unopened boxes (only 54 of the 200 boxes had been touched), the gang packed up the tools and were ready to leave in five minutes. Joey and Rocco, the chauffeurs, followed by José, went out to 61st Street to watch for cops and make sure that the cars had not been towed away. They would telephone any problems back to the Pierre desk. But the street was clear. Rocco pulled the limousine up to the side entrance, got out, and dutifully opened the hotel door for Scarpetta, Stash, and Bobby. "We weren't worried about raising suspicion at this point," remarks Scarpetta. "You have to understand how legitimate we looked without our rubber noses. I mean, we were dressed in suits, carrying luggage, and being driven by a chauffeur. Who was going to stop us now?"

> **". . .'We did a dance around the pile of jewels on Michelle's bed'. . ."**

The convoy—Scarpetta, Stash, and Rocco leading in the limousine and Joey, José, and Bobby in the Cutlass—turned left on Fifth Avenue, right around the Grand Army Plaza, and then down Central Park South to the Sixth Avenue entrance to the north drive through the park. All the lights were with them to the 92nd Street exit. They were out of the park in eight minutes flat, just as planned. The convoy drove at normal speed to Madison Avenue, up Madison to 96th Street, and then east to the block between Second and First avenues, where they were to switch cars. The Pierre heist almost lost its greatness at this crossroads.

Photo: UPI

"The other cars were parked facing west instead of east," Scarpetta explained. "Rocco and José left them facing Second Avenue instead of the FDR Drive. It was my fault. Somehow they figured we'd be coming up First and taking a left onto 96th. I was very nervous about making a U-turn to pull up beside the cars and then, after switching, making another U-turn to head back toward the drive. Six guys with guns and two satchels full of jewelry making *two* U-turns on 96th Street at six in the morning. What if a cop saw us?"

But luck stayed with the Pierre Six. They were back at Michelle's in twelve minutes. Rocco and Joey removed the hot cars to a safe distance from Gun Hill Road and returned to the apartment to contemplate their night's work. "When Rocco and Joey came back," Scarpetta said, "we poured the money, jewels, and papers onto Michelle's bed. Then we did a dance around the pile, which contained a lot of stuff like wills and contracts. Everybody grabbed a piece of jewelry for himself. A couple of us grabbed two pieces. I was one of them. After breakfast, eggs and spaghetti, we all fell asleep." The specter of Italo watched over the crooks and booty. If anybody had made a move while the others were tucked in, he would have had to answer to the boss from the Bronx.

When the gang woke up, Scarpetta and Stash told their boys that they would arrange for the payoff. So the four crooks decamped, leaving the ringleaders behind with the treasure. Immediately an argument ensued regarding possession of the multi-million-dollar duffel bag.

"I'll take it with me and keep it in my apartment," Stash insisted.

"I don't go for that," Scarpetta said. "I don't know you from a hole in the wall, but you know where I'm from. Let's call Italo and straighten this out." Italo told Stash over the phone to let Scarpetta hold the bag. A meeting was scheduled at the Boschetto Italian restaurant on Gun Hill Road for the following night. For some reason Italo wouldn't accept the package that meeting. Instead he told Scarpetta and Stash to return to the Boschetto the next night. They met there again and drove to Italo's apartment.

Scarpetta showed the jewels (minus a few pieces), cash (just $36,000, according to Scarpetta's disputable accounting), and securities. The boss was pleased.

"What do you think it's worth?" Stash inquired.

"It's worth the money I said," Italo replied coldly.

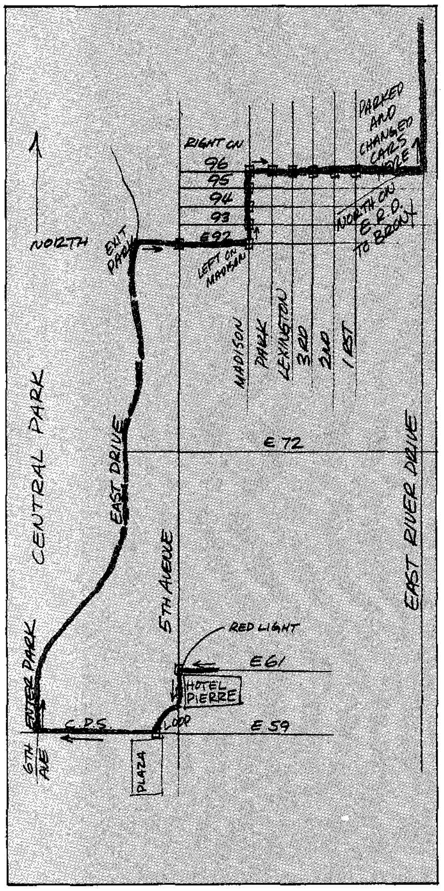
Then Italo handed over two paper bags containing $156,000 each, that is, $52,000 for each thief.

"I took the duffel bag down and put it in Italo's trunk," Scarpetta said. "Then he drove out to his estate on the island. I went to Italo's restaurant a couple of days later and Italo says to me, 'Good job!' Then I said, 'Are you happy?' He said, 'I'm *very* happy.' We parted like a son of a bitch. Rocco and Joey were the happiest guys in the world when they got their cut. I never heard of Stash or José or Bobby again. That was it."

". . . The D.A. hated to see the case bargained away . . ."

Contrary to Scarpetta's understanding, Italo was not the sole fencer of the goods. Apparently, Stash and Bobby had a private deal with the boss. Bobby was quickly nabbed when his fences had the misfortune to solicit the services of a top FBI informant in dumping some of the jewels. His capture soon led to the arrest of Stash through some fancy detective work the police still refuse to reveal. Bobby turned out to be Robert Comfort and Stash was really Sorecho Nalo, also known as Sammy the Greek. Both were professional jewel thieves with long records. Comfort, 39, was arrested in the Royal Manhattan hotel with a small amount of the Pierre booty. Though the case against Comfort seemed tight—he was also identified in a police lineup as one of the Pierre Six—it was built on sand. Oddly, the FBI would give up neither their informant nor their agent who could properly testify on the trail of evidence leading to Comfort. Without such testimony, there was no ironclad probable cause to arrest him in the first place. Nalo found himself in similar legal circumstances. The best the D.A. had on him was possession of stolen property—the intact gem collection of socialite Gabriele Lagerwall worth approximately $1 million—which carried a minor sentence. Jealously guarding its own criminal sources, Hoover's agency would not lend the city a hand in convicting these million-dollar thieves.

The late New York District Attorney Frank Hogan pleaded with the bureau. But they wouldn't budge. Their informants were supposedly involved in other important cases. Hogan then ordered Assistant District Attorney Richard Lowe to accept guilty pleas to the stiffest charges possible. Lowe, a wiry, intense young prosecutor, believed that he could convict Comfort and Nalo before a jury. He devoutly wished that Judge Andrew Tyler would allow a trial and pass the evidentiary dilemmas on to the appellate court. But Judge Tyler wouldn't tell D.A. Lowe which way he was leaning. Rather than have all the evidence suppressed and let the pair of thieves walk away free to spend the missing millions, he got them to plead to second-degree burglary—entering a dwelling with a dangerous weapon with the intent to commit a crime. Even so, neither Comfort nor Nalo served the maximum term.



On location: *From the Pierre, crooks went through the park to 96th, then to the Bronx.*

Lowe hated to see the Pierre case bargained away. His disappointment is more acute because he feels that the $4-million figure may be way off. "The true figure is more apt to be $8 million," he comments, "since much more cash was stolen than reported." How does Lowe know? "I have this from Comfort. They took at least $4 million in cash alone. I don't doubt this because the people who stay at the Pierre have a lot of money. There was a rumor that the four guys who escaped took only cash."

Scarpetta was amused by all of this news. "If I had a shot at $4 million in cash," he said, "would I be talking to you?" ■

Map by Ken Kleppert

Ornamental Journey

By John Duka

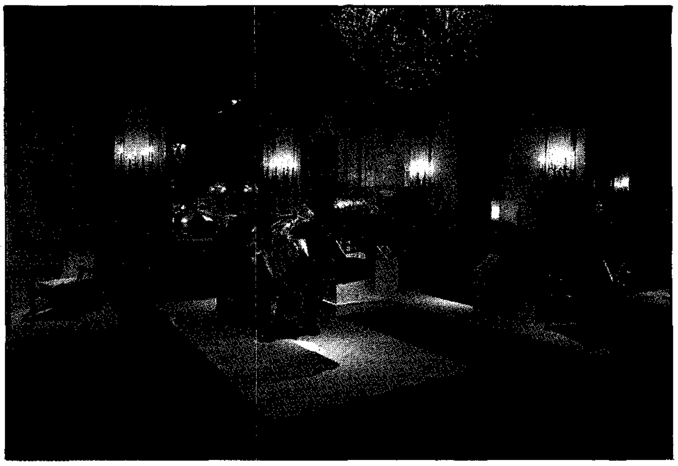
"...An amusing show at Cooper-Hewitt proves that ornamentation has been with us for 78 years, the Bauhaus notwithstanding..."

The words "minimalism" and "functionalism" as they pertain to twentieth-century design and architecture have been so overused of late that one would think that design in this century has been concerned only with those two concepts. To counter that notion, the Cooper-Hewitt Museum, which is the Smithsonian's National Museum of Design, has just installed a show called "Ornament in the 20th Century." The exhibit, which runs through January 7, emphasizes that ornamentation, in a vast number of forms, has indeed been with us for the last 78 years, the Bauhaus and International Style notwithstanding.

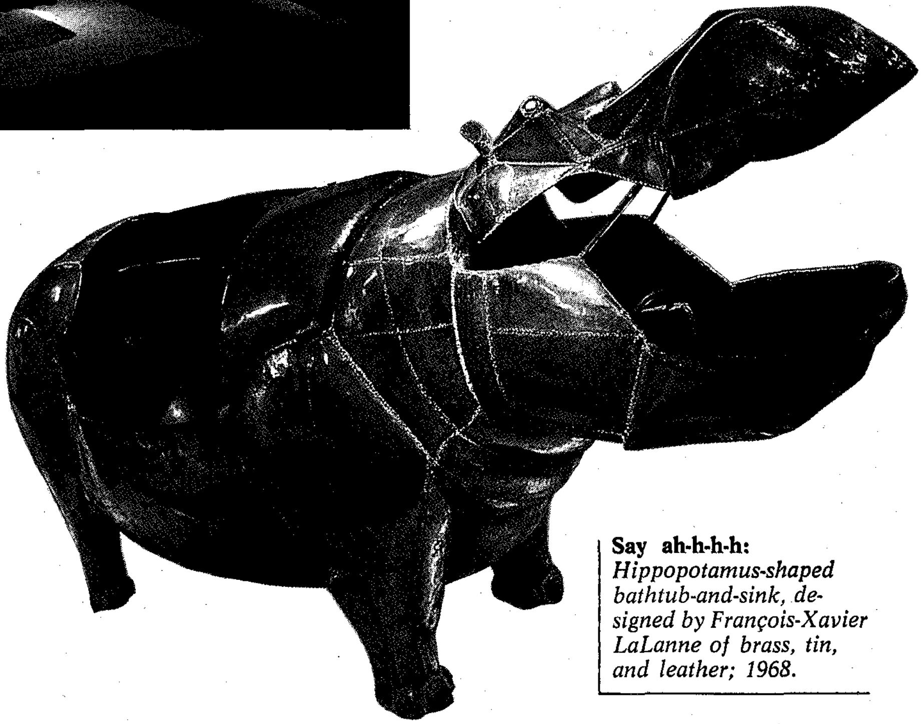
What the Cooper-Hewitt has organized is a comprehensive and amusing display of this premise. The show views ornament in two ways: as evocative elements applied to an object to enhance its appearance and meaning, and as objects which, because of their design, are themselves ornamental. Alexander Calder's mock-up of a Braniff jet hangs from the ceiling in the entry; the Beatles' Rolls-Royce, with its hand-painted rococo swirls and flowers, glowers in a Plexiglas cage; photographs of the mouths of Marilyn Monroe and Grace Jones illustrate cosmetics as ornament.

There is, as well, a varied selection of furniture and a presentation of skyscrapers as ornament, including floor-to-ceiling photos. The most tongue-in-cheek display is a pile of Vuitton luggage behind glass.

All of this may seem a little frivolous, but, in truth, it is not. The show underscores the fact that, while designers and architects may attempt to place us in a straitjacket of steel-and-glass towers and empty spaces, there is inside many of us an undeniable urge to embellish our lives — to put on rhinestone-framed glasses, soak in a hippopotamus-shaped bathtub, and say, "Why not?"

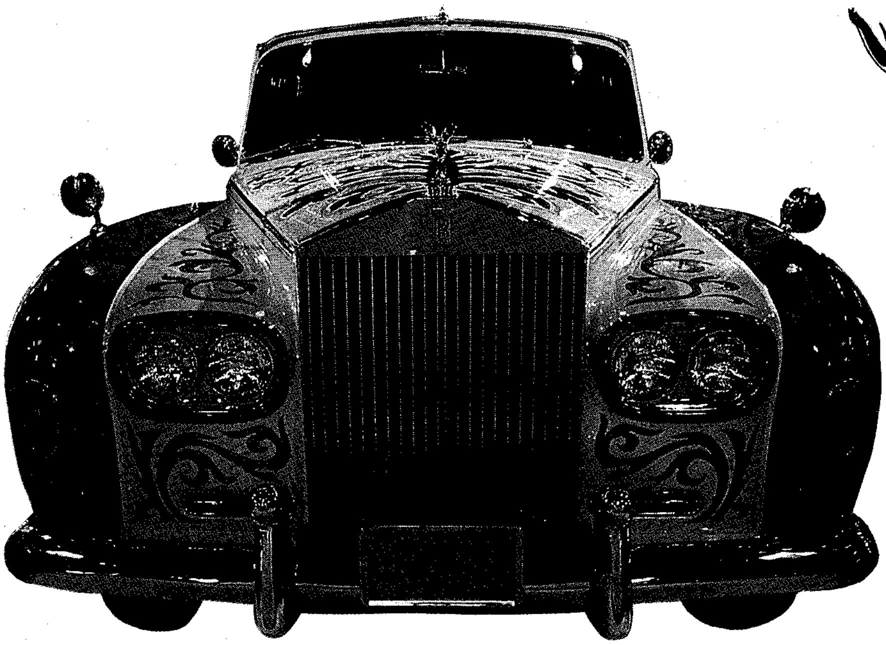


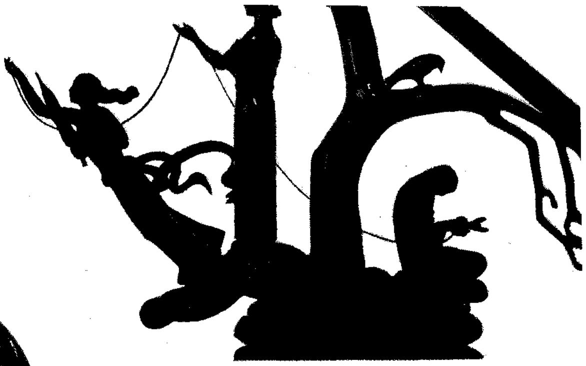
Where the art is: *A room at the Cooper-Hewitt Museum adds some of its own ornamentation to the exhibit.*



Say ah-h-h-h: *Hippopotamus-shaped bathtub-and-sink, designed by François-Xavier LaLanne of brass, tin, and leather; 1968.*

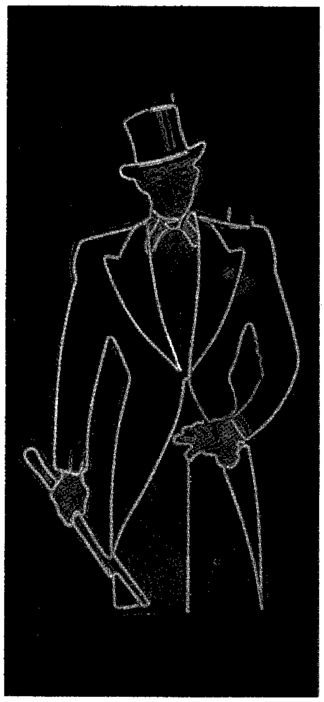
Photographed by Ricardo Salas





Femmes fatales: *Detail from Paul Manship's sundial entitled* Time and the Fates, *1938.*

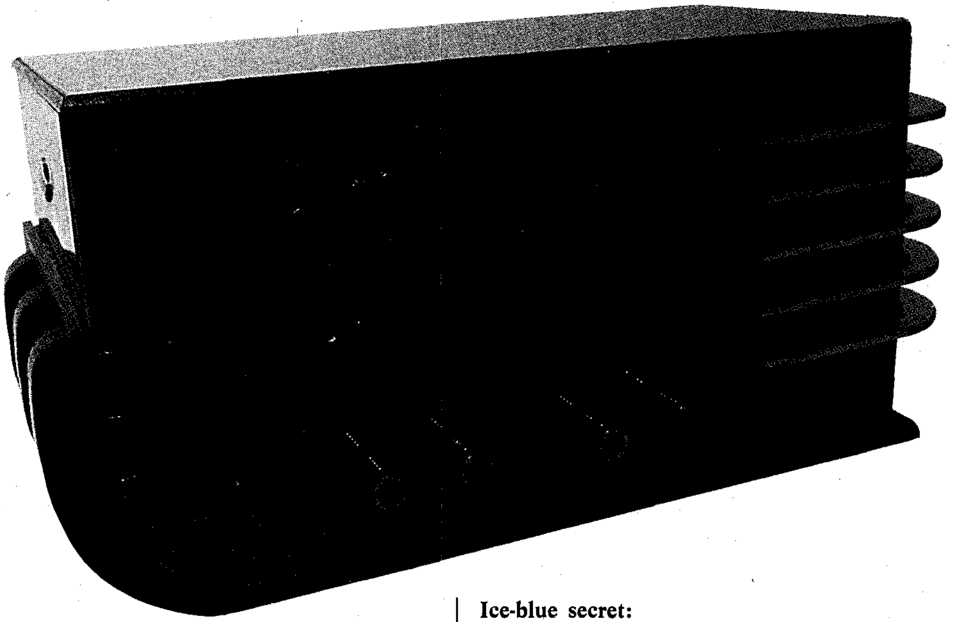
Calling number 9, number 9: *The Beatles' Phantom V touring limousine, a gift from John and Yoko.*



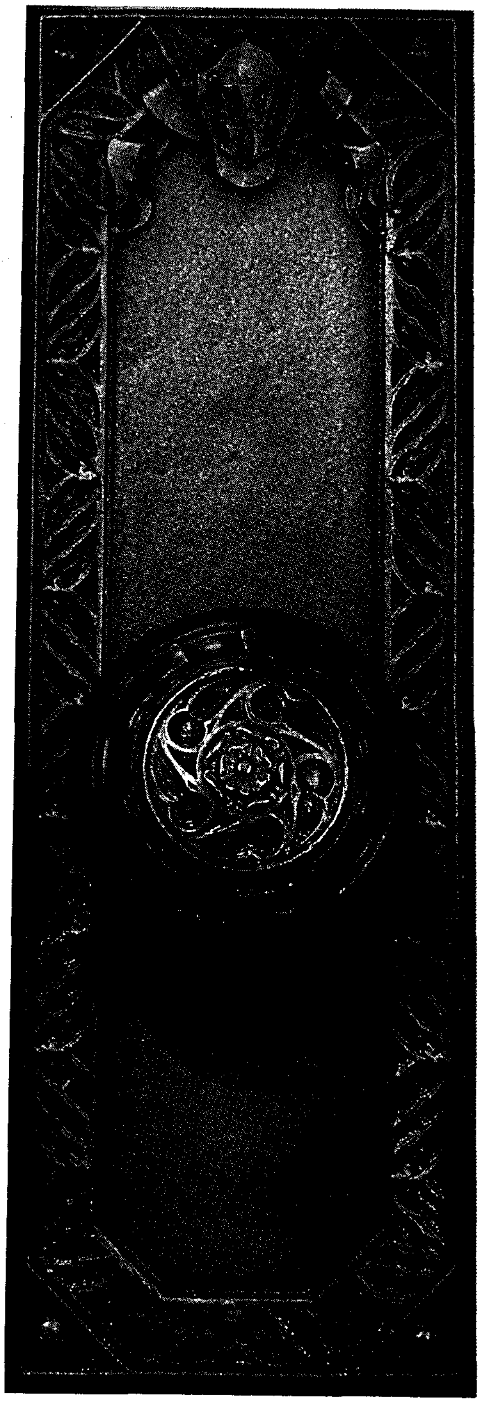
Such good fronds: *Suzanne Geismar's hot-orange-lacquered "Chiquita" armchair with banana fronds as the design motif.*

Flashy dresser: *Neon sign in the shape of a tuxedoed boulevardier, from the forties.*

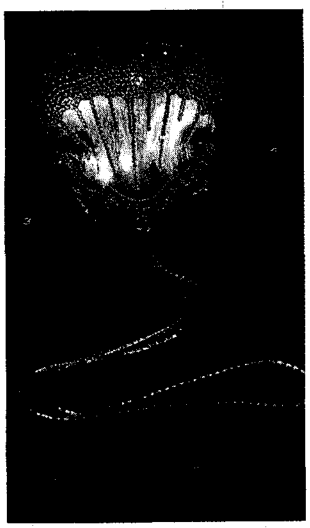
“…Alexander Calder’s mock-up of a Braniff jet hangs from the ceiling; the Beatles’ Rolls-Royce glowers in a Plexiglas cage…”



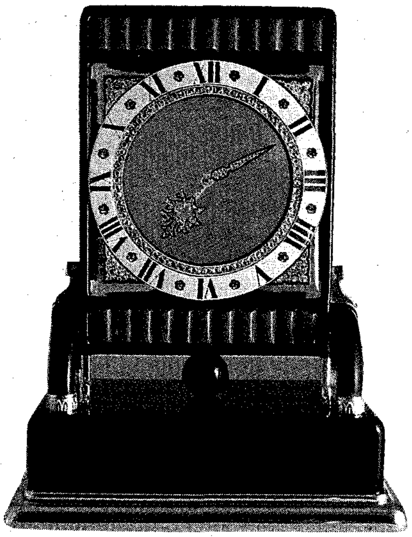
Ice-blue secret: *Blue-mirrored Art Deco radio from the thirties—lent, we’re told, anonymously.*



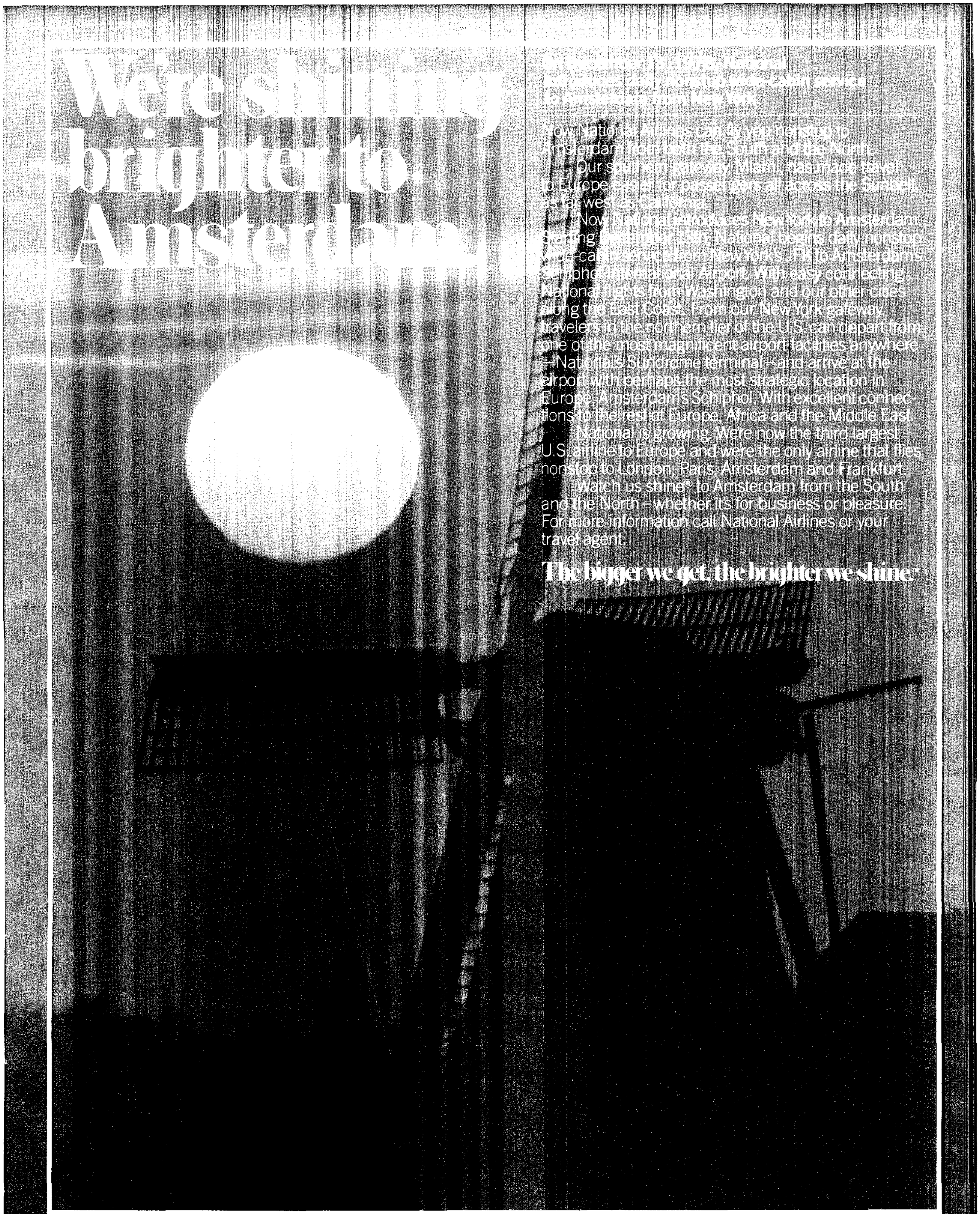
A knob well done: *Bronze doorknob from the Woolworth Building, designed in 1913 by Cass Gilbert.*



Rhinestones are forever: *Gold-brushed-metal purse inlaid with rhinestones, 1967.*



What makes it tick? *Cartier’s Mystery Clock, 1928, of rock crystal, onyx, coral, rose-cut diamonds.*



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Has God Chosen Jane Pfeiffer to Run NBC?

By Arthur Woodstone

"...Within a span of 25 years, Jane Cahill Pfeiffer went from college, to a novitiate, to IBM, to the chairmanship of NBC..."

When Jane Cahill Pfeiffer was named chairman of the National Broadcasting Company last month, more than a few eyebrows were raised. Certainly, there was a good deal of surprise at the notion of a 46-year-old woman running one of the world's communications giants—her new job immediately made her perhaps the most powerful woman in corporate America. But surprise was also registered over the arrangement by which she received the position; after all, who had ever heard of a chairman who would report not just to the stockholders but to the company president as well?

Now, being the chairman of the board of NBC is nothing to scoff at, especially at a reported $300,000 per year. But in the industry, some people found Mrs. Pfeiffer's elevated status hard to take too seriously because of the board-of-directors mandate that she answer to Fred Silverman, NBC's president and all-round television whiz kid. Silverman, it is said, is not a man who enjoys sharing his power.

Nevertheless, Jane Cahill Pfeiffer seems happy. In fact, her unassuming demeanor and face right out of an Irish nunnery always tend to make her seem clearly on the side of the angels. "I think 'chairman' is a great term. It's been a fine title for years, and I wouldn't want to change it," she says of her arrangement, in a gentle voice. "Besides, I have more important work to do." She insists that there's a precedent for her rather unorthodox corporate structuring: Julian Goodman, her predecessor as chairman, had reported to Herb Schlosser, the president before Silverman.

This assertion comes as news to everyone at NBC, including at least one of the deposed officers. The feeling at the network about her claim is that Mrs. Pfeiffer was faithfully, and perhaps innocently, repeating only what she had been told by the brain trust 40-odd floors above at RCA Corporation, which owns and controls NBC.

Chairman Jane: *Mrs. Pfeiffer hopes to make new friends for NBC.*

Television, after all, can be a cynical business, one where front and little substance reign supreme. Consequently, on September 14, one day after Jane Pfeiffer's spectacular appointment, a veteran trade reporter speculated, "Hers is a token job, cushy but meaningless. Fred will send her to Washington as his house puppet to stroke as many people as she can. That's because Fred doesn't have the temperament or the time for stroking. He's the boss."

But don't be misled. Jane Cahill Pfeiffer is a heavyweight. She may not be in charge, but you can be certain she'll be totally in command of her own situation.

When you ask friends and business associates about her, no one can remember a single funny story, grin-inspiring anecdote, or anything more than the scantest personal details about Jane Cahill Pfeiffer. All are impressed by her

> "... She refused President Carter's offer to become secretary of commerce because it would have interfered with her marriage..."

business acumen, admiring of her intelligence, and enthralled by her vast web of corporate and governmental connections, of course. But digging deeper gets you nowhere. What you most often hear, in fact, is the type of description one colleague offered with enthusiasm and no irony. "Mrs. Pfeiffer," he said, is "a brilliant package of managerial skills." In other words, color her gray.

Perhaps that's what one might expect of an executive who spent twenty years climbing the corporate ladder at IBM. "People don't remember little things at IBM," said a former associate. "We are always rushing, and because Jane was the type of superior who let you do your own job, you remember the outcome of things, but not the details."

IBM, where work is disciplined and expressions of ego are barely tolerated, was a place where Mrs. Pfeiffer not only succeeded but thrived. Indeed, before she joined the computer conglomerate in 1955, the then Jane Cahill had spent six months in a novitiate. This move came just after her graduation from the University of Maryland and, in a recent interview with this reporter, was the only subject which caused a chill in the air. She has, it seems, a passion for keeping her private life out of business. Why had she left the novitiate? With a faint note of exasperation, she replied: "I just felt it was not what God wanted me to do." An explanation, it seems, which might cause one to speculate that perhaps the Lord *had* requested her recently to run NBC.

"Jane does not make many mistakes," observes one IBM executive. "If she has made any, she certainly never made any big ones."

Mrs. Pfeiffer says she was lucky to rise at the company. She started as a "systems-engineer trainee" at a time when IBM had just 50,000 employees (compared with its 300,000 employees today), and "nobody," she says, "really knew what computers were."

Her first three years were spent learning and teaching computer programming and she then volunteered for IBM's early participation in the then embryonic space program. This turned out to be just a year before Sputnik, a year before America entered the race for the cosmos in a vigorous fashion. "It was my luck and joy to be in that program at the right time. I think that accounts for a lot of my advancement."

A man who came through the IBM ranks behind Mrs. Pfeiffer recalls that she was put in charge of the company's critical space-tracking system in Bermuda. "Jane got the job because she was so able, so bright, and so pleasant that her own boss, a man, chose her over the two men who had been her equals." It was her singular task to interpret a key radar screen in America's early Mercury space program. "That was an awesome responsibility," the IBM man says. "Jane was only 28 or 29, but her boss was absolutely positive she could handle it."

Less than a decade later, Pfeiffer had moved close to the top. In 1972, IBM chairman Thomas J. Watson made her a vice-president, placing her in control of public relations, personnel relations, and, most important, government relations. "Was I 39 then?" Mrs. Pfeiffer asks, loosening up a little. "I was hoping I was younger."

But she quit the firm barely three years later to marry Ralph Pfeiffer, a senior vice-president at IBM, divorced, with ten kids ranging in age from 8 to 25. There's no rule against nepotism at IBM; in fact, there are many married couples working there. But Jane Pfeiffer feared that if she stayed on, as much as she enjoyed her job, she would no longer be able to control her own work schedule. "I wanted the time," she explains. "We wanted very much to grow together instead of apart." She took up consulting and set her own timetable.

NBC Diplomacy

One of Jane Cahill Pfeiffer's most notable characteristics is her highly developed sense of caution, a trait which has helped her succeed in a world where affronts are as long-remembered as triumphs are quickly forgotten.

For example, note the sentence structure she used when describing her arrangement with corporations who hired her as a consultant: "They came to me and asked me to be helpful." For her to say that such companies *needed* her help might suggest something pejorative about them. Her phrasing tactfully makes it sound as if they were offering her charity.

In a similar vein, Mrs. Pfeiffer all but refused to talk about how she spent her first week as chairman of NBC, even though insiders had insisted that nothing disastrous or earthshaking had occurred.

"I did the normal things an executive does," she maintained.

What are the normal things?

"Ah, I'd love to be helpful but I don't want to discuss it."—**A.W.**

A year later, her marriage changed the direction of her career again. President-elect Carter offered her a chance to be the nation's first female secretary of commerce. She turned him down. "I felt very strongly then and always will that my marriage is my first priority and there is no way that Ralph and I could be together in Washington."

There was another reason: Eight months earlier, Mrs. Pfeiffer had been operated on for thyroid cancer. "And I didn't have the confidence in my own level of energy at the time," she says, using a line she's repeated often since 1976. By the time she accepted the NBC job last month, however, Mrs. Pfeiffer declared that the cancer was "no longer a problem." Nor for that matter was the commuting. She could return each night to the couple's Greenwich, Connecticut, home.

At IBM, Pfeiffer had accumulated a remarkable string of acquaintances, meeting, it seemed, virtually everyone with any power or influence in America. Public-relations positions at IBM are not given to persons who wish to remain cloistered, and Pfeiffer made the most of her role. By the time she left IBM, in fact, she served as a trustee of the Rockefeller Foundation, Catholic University, Bache Group, Inc., and the Advertising Council.

It was at the behest of one of her important friends, Father Theodore Hesburgh, president of Notre Dame, that she first met RCA president Edgar H. Griffiths. She had gone to him for a donation for the university (she got the pledge), and they immediately hit it off well. Griffiths knew of her reputation, was convinced of her administrative talents, and, by November 1977, made her an offer she could hardly refuse: a reported $125,000 a year to spend two, at the most three, days a week counseling him on management and using her connections for the benefit of RCA.

It's likely this deal began to pay off for RCA as soon as she signed her contract. Soon afterward, Mrs. Pfeiffer and her husband made a private trip to China which opened the door to com-

Lobbying in the RCA Building: *Pfeiffer, says a former colleague, is a "brilliant package of managerial skills."*

Photograph by Arthur Tress

"...Among friends she made while working in Lyndon Johnson's White House were Cyrus Vance, George Ball, Robert Weaver..."

merce between the People's Republic and her new firm. Mrs. Pfeiffer already knew important members of the Chinese delegation to the United Nations and was aware, as was Griffiths, that the Peking government was interested in purchasing television sets. Such a deal, if consummated, could be worth some hundreds of millions of dollars to RCA.

But a second aspect of this potential agreement promises to be worth even more. The Chinese government had expressed interest in owning a global communications system similar to one RCA installed in Alaska. But because there are international restrictions on the sale of high-technology materials to Communist nations, RCA needed Mrs. Pfeiffer's diplomacy to assure approval for the deal. So after she returned from Peking, she went to Washington to speak to the American delegation to COCOM (Coordinating Committee), an international supervisory body, made up of the NATO nations plus Japan, which oversees sales of strategic materials by member nations to Communist countries. Without COCOM's unanimous approval, the deal will not go through.

Mrs. Pfeiffer had made friends in Washington in 1966, when she took a one-year leave of absence from IBM to serve as the first-ever woman White House fellow under President Johnson. "I worked for Bob Weaver," she says, then corrects herself: "I guess I shouldn't call him Bob—Secretary Weaver, at the Department of Housing and Urban Development." Among the folks she met during her tenure—and who quickly became Pfeiffer fans—were George Ball and Cyrus Vance.

Had she spoken to Vance about the recent RCA-China deal? "No," she laughed. "I was not dealing at that level of government." At what level, then, and with whom? "I wouldn't want to get into that," she replied, and cautioned that while negotiations were still going on she didn't want anyone to think it was a *fait accompli.*

Yet it must have been pretty close to just that since Griffiths felt comfortable enough with the situation last June to "lend out" Mrs. Pfeiffer to the new NBC president, Fred Silverman, who had requested her assistance. Griffiths's thinking apparently was that Mrs. Pfeiffer would be a perfect complement to Silverman, who was not being paid a million-dollar salary for his handling of nuts-and-bolts matters, but to supply NBC with the kind of programming capable of pulling the once-mighty network out of the ratings cellar.

And putting her on loan wasn't merely a favor to Silverman: It was becoming clearer to the RCA brass that Mrs. Pfeiffer was quite taken by the glamour and excitement of the television business, and that it would be best to keep her busy rather than let her accept one of the many posts she might be offered at some of the places she was consulting for, such as Bank of America, Bethlehem Steel, and Yale University. After all, in addition to the China dealing, Mrs. Pfeiffer had also performed another vital favor for his company: It was she who'd actually taken the first steps that brought Silverman to NBC.

Following her China trip, Griffiths had mentioned to her that he was troubled by the way NBC fortunes were falling. In the course of this conversation, she mentioned she knew Silverman well, having first met him in 1973 when he was still at CBS and that she had been involved in IBM's sponsorship of television programs. According to Ken Bilby, an RCA senior vice-president, Mrs. Pfeiffer volunteered to feel Silverman out about moving to NBC.

Mrs. Pfeiffer says she phoned Silverman and invited him to breakfast. "He probably thought I wanted to ask him again for a donation to Notre Dame," she says. Obviously, Freddie was interested, although Mrs. Pfeiffer typically refuses to say exactly how he reacted to the overture. "Some things," she says of her early morning meeting, "are personal." A reputation for success, however, quickly gets around.

One of the places where Mrs. Pfeiffer consulted before plunging full force into NBC was at the research firm of Yankelovich, Skelly, and White. There, she taught the executives how to translate their statistics in such a way so that business corporations could apply them, among other things, to resolving their roles in the international marketplace. There, as virtually everywhere else she's toiled, people describe her in the broadest superlatives. "Jane is a true, real manager, and that makes her rare among men as well as women," says Florence Skelly, a partner in the firm. "She moved ahead in management before there was a feminist movement, when most women who were skilled were skilled only in crafts and not in business. I think the world of Jane and not just for her professional accomplishments. She's very nice."

That's a trait she just may have to temper somewhat to survive in the shark tank of big-time TV.

Already, she's taken charge of NBC's personnel, publicity, and legal departments and, of course, its Washington lobbying operations. And she'll assist—when Silverman wants her to—in the area of the business that seems to interest her most: programming. Silverman, in fact, reminds people that his friend Mrs. Pfeiffer was the individual who brought IBM into TV in a big way.

She had convinced Watson, who calls her one of the ablest executives he's ever known, that through sponsoring network shows, such as *Face the Nation,* IBM could reach the thousand or so chief-executive officers who ultimately decide whether their firms can afford an expensive IBM computer.

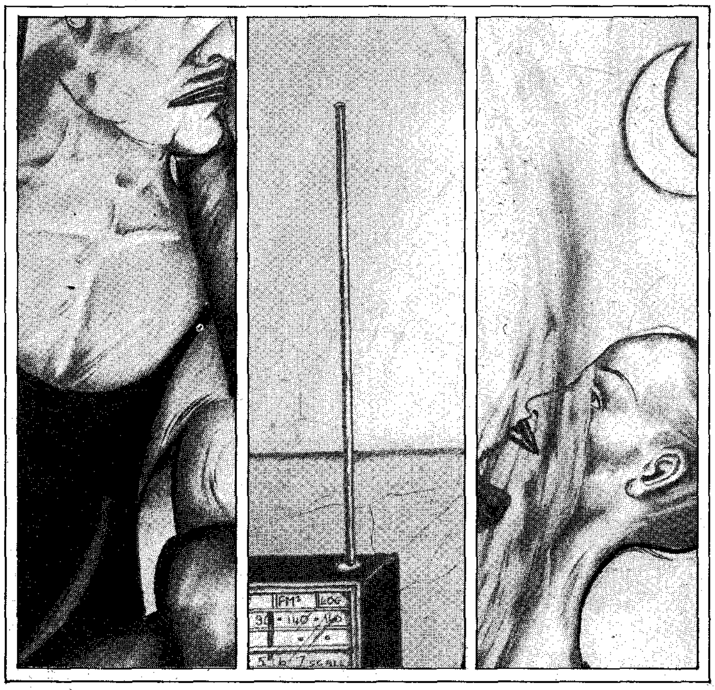
And once she got IBM into public affairs, she talked the company into Shakespeare, then into nearly twenty other entertainment vehicles. Of her first Shakespeare production—it was Joseph Papp's three-hour prime-time *Much Ado About Nothing* on ABC, she says: "People will respond to quality . . . I don't mean Shakespeare every night either."

What else, to her, is quality? She thought awhile. "Well, *All in the Family,*" she said. She was reminded that was a CBS program. What did she consider quality on NBC? Mrs. Pfeiffer hesitated again, a longer time this time: "You realize I'm just going into this, I have not watched everything." Pause. "There is a lot to be done and I think a lot will be done, because there are some marvelous people on the entertainment side. . . . Ask me that question in six months and I'll try to give you an answer."

But there's no question at all that she's already learned the rules of game: Network executives, no matter how talented or strong, ultimately live or die by the almighty ratings. The good numbers received by her *Much Ado,* in fact, helped make further ventures possible. "Thank God, it was a snowy Friday night and people stayed home and watched."

Toward the end of our interview, part of the previous statement was repeated to her, and she became mildly alarmed: "I don't think I said, 'Thank God.' I think I said, 'Thank Heaven.' "

Why was that important? "Well," said Jane Cahill Pfeiffer, "I just don't want to be thought of as a person who takes the Lord's name in vain." ▬



WKTU, Disco 92: From Nowhere to Second In Three Months

By Orde Coombs

"...In July the station had a 0.9 audience share, with its mellow sound; now it is second in New York City, with an 11.0..."

The air conditioner broke down on one of those New York days when even plants on balconies wilt. I went into the streets, ended up at All Time Liquors, where Bronx-born Harry Acevedo, a store manager at 22, knew which cheap vodkas went down the throat as smoothly as expensive ones. This afternoon, however, the usually taciturn Harry was rocking steady as he served two of the 23rd Street winos their pint of cherry brandy. His brown eyes were half closed, his hands were pistons moving through the air, as Sylvester sang: "You make me feel mighty real."

"Ooooh," screamed Harry Acevedo. "Get down. Get down."

"Freak, freak," chanted the two winos, their feet making little hopping steps, their heads trying to bob to the falsetto sounds on the radio.

"Man," said Harry, "this Disco 92 is something else!" The winos, arms around each other now, danced into the sunshine singing as loudly as they could: "I feel real. I feel real. I feel real."

"What the hell is going on?" I asked, peeved at their spontaneity, their obvious joy in the sounds.

"You gotta listen to this WKTU," said Harry. "It's just come out, man, and it's bad. It's the joint."

"Yeah," I said. "Yeah." Annoyed that he could be so positive that our

Illustrated by Sue Coe

"... No advertising campaign, no giveaways, no gimmicks; the station has relied on the beat to reach the urban young ..."

NEW YORK METROPOLITAN AREA TOP TEN AREA RADIO STATIONS

By 6AM = 12 Noon Percentage Share*

	July	August	September
1st	WABC 12.6	WABC 11.4	WABC 13.4
2nd	WBLS-FM 10.8	WOR 8.6	WKTU-FM 11.0
3rd	WOR 10.2	WPLJ-FM 6.7	WOR 8.7
4th	WXLO-FM 6.6	WBLS-FM 6.6	WINS 5.3
5th	WADO 5.5	WCBS 4.5	WCBS 5.0
6th	WINS 5.4	WKTU-FM 4.2	WBLS-FM 4.8
7th	WCBS 4.6	WXLO-FM 4.2	WADO 4.6
8th	WPLJ-FM 3.5	WINS 4.0	WRFM-FM 3.8
9th	WMCA 3.1	WADO 3.7	WPAT-FM 3.5
10th	WNBC 2.7	WNBC 3.7	WNEW 3.1

By Weekly Cumulative*

	July	August	September
1st	WABC 3,260,700	WABC 2,854,100	WABC 3,780,300
2nd	WOR 2,490,600	WINS 1,924,200	WINS 2,169,800
3rd	WINS 2,211,800	WOR 1,820,600	WOR 2,107,700
4th	WCBS 1,905,400	WCBS 1,385,500	WCBS 1,759,000
5th	WBLS-FM 1,591,600	WBLS-FM 1,355,900	WKTU-FM 1,473,200
6th	WXLO-FM 1,409,900	WPLJ-FM 1,341,200	WNBC 1,244,400
7th	WNBC 1,375,300	WNBC 1,265,800	WPAT-FM 1,147,900
8th	WPLJ-FM 942,500	WXLO-FM 1,193,100	WPLJ-FM 1,033,800
9th	WPAT-FM 854,800	WKTU-FM 971,600	WXLO-FM 996,000
10th	WADO 815,100	WMCA 759,600	WBLS-FM 983,300

* Mediatrend, 1978

tastes were similar, I bought the most expensive vodka in the shop. And then, after pausing to watch the winos bump backsides with two methadone ladies in shorts, I went back to my hot apartment, to my orange juice and depression.

By ten o'clock the next morning it was very hot. I gave up and went to Jacob Riis beach. It was, curiously, a bit of a downer, and I was beginning to calculate how long it would take to get back to Manhattan, when I heard the music and saw the bronzed hands waving in the sunshine.

A group had formed around a blonde who was naked to the waist and only just shielded by gold string panties. She was sitting under a green-and-white umbrella with an entourage of four men. They passed around joints that were as thick as cigarettes, and as the disco music blasted their eardrums, the men swayed in time, cool in the music's heat, and sang, sotto voce: "Can you feel it? Can you feel it?" The blonde was beautiful but with such an air of detachment that one was reminded of a Las Vegas chorine who has been promised so much, so often, that she no longer listens to the midnight whispers. Every now and then, however, she would jump up, shake her torso, and scream: "Disco nine—ty—two! Nine—ty—two!" The crowd loved it, and soon the chant went up among the freaks on the beach: "Just for you. Nine—ty—two. Nine—ty—two."

I knew, then, that something was happening in this city, for before July 24, Disco 92 did not exist. And then, during the last weeks of August, its music seemed to be everywhere. And now, clearly, it is everywhere. There has been no advertising campaign. No attempts at giveaways. No gimmicks. The station's owners have simply relied on the beat to become the Telex for the urban young. And they have gotten the message, for the words of the prophets are no longer written on the subway walls, but are found in the screams and moans of the new disco queens.

The great success is borne out statistically, in the ratings that rule the airwaves. WKTU, an ordinary mellow-sound spot on the dial until July 24, has just become the second-most-listened-to radio station in this city. The tyranny of disco music can no longer be denied. Jim Seiler, founder of Arbitron, the rating bible of the radio industry, and now the publisher of Mediatrend, expressed surprise when his most recent survey showed that WKTU had an 11.0 share of the average listening audience. It had come from a 0.9 share in July, and now it was right behind the top-rated WABC, which had a 13.4 share.

"We were incredulous," says Seiler in his Silver Spring, Maryland, office. "We had to look at our figures again. They were right. We have seldom seen such a ratings jump. The whole thing has just been phenomenal.

"Our experience has shown that stations which go disco are, at first, a tremendous novelty. But after two months or so their initial surge seems to taper off." Despair ebbs. Perhaps I will be able to walk one block of these autumnal streets without hearing an adolescent-held radio blasting "Push, push, in the bush." I doubt it, really, for during September, WKTU, *from 7 p.m. to midnight*, was the number-one station in these United States, with an incredible 14.9 share. It surpassed the untouchable WABC, which had a 10.3 share. And it knocked out WBLS, the station which really started the whole boogie radio fever. They limped home with a 6.1 share. It's obvious. The disco freaks have won, for now.

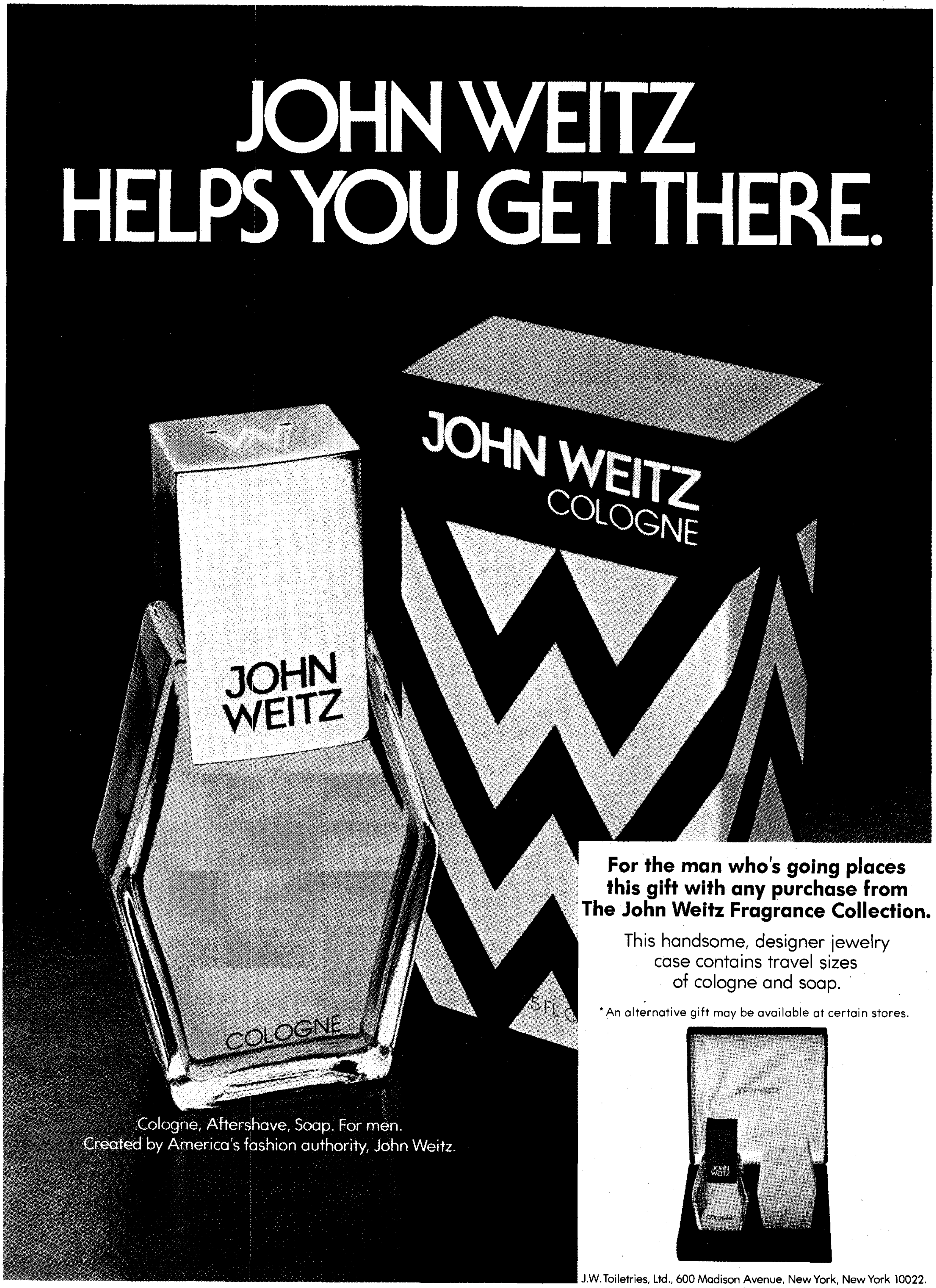
I call David Rapaport, WKTU's general manager, to see if he can explain the phenomenon. "I can't talk to you," he says. "SJR communications, which owns us, does not want us to talk to the press."

"But you have a success story," I say.

"You think so. I think so. But I can't talk."

I try John Ade, sales manager. My words are flattering. I meet with near silence. "I'm not even supposed to tell you this, but try Ed Cossman, executive vice-president of SJR Communications," Ade says. Because I can never imagine success hiding from itself in America, my mind swirls in anticipation of a good story. Underworld connections, perhaps. An FCC investigation at the least. I call Cossman, expecting evasion. His voice is poured honey. But later, in his office, I can understand his employees' wariness, for behind the facile charm are the hardened eyes of a man who knows his bottom line. "You're a born salesman," he says. "Everyone will tell you that I don't like to talk to reporters. They take things out of context. I don't need any hassles and I don't need any ego massage. But you sold me." And suddenly, I am Alice in

FM
LOG
140
160



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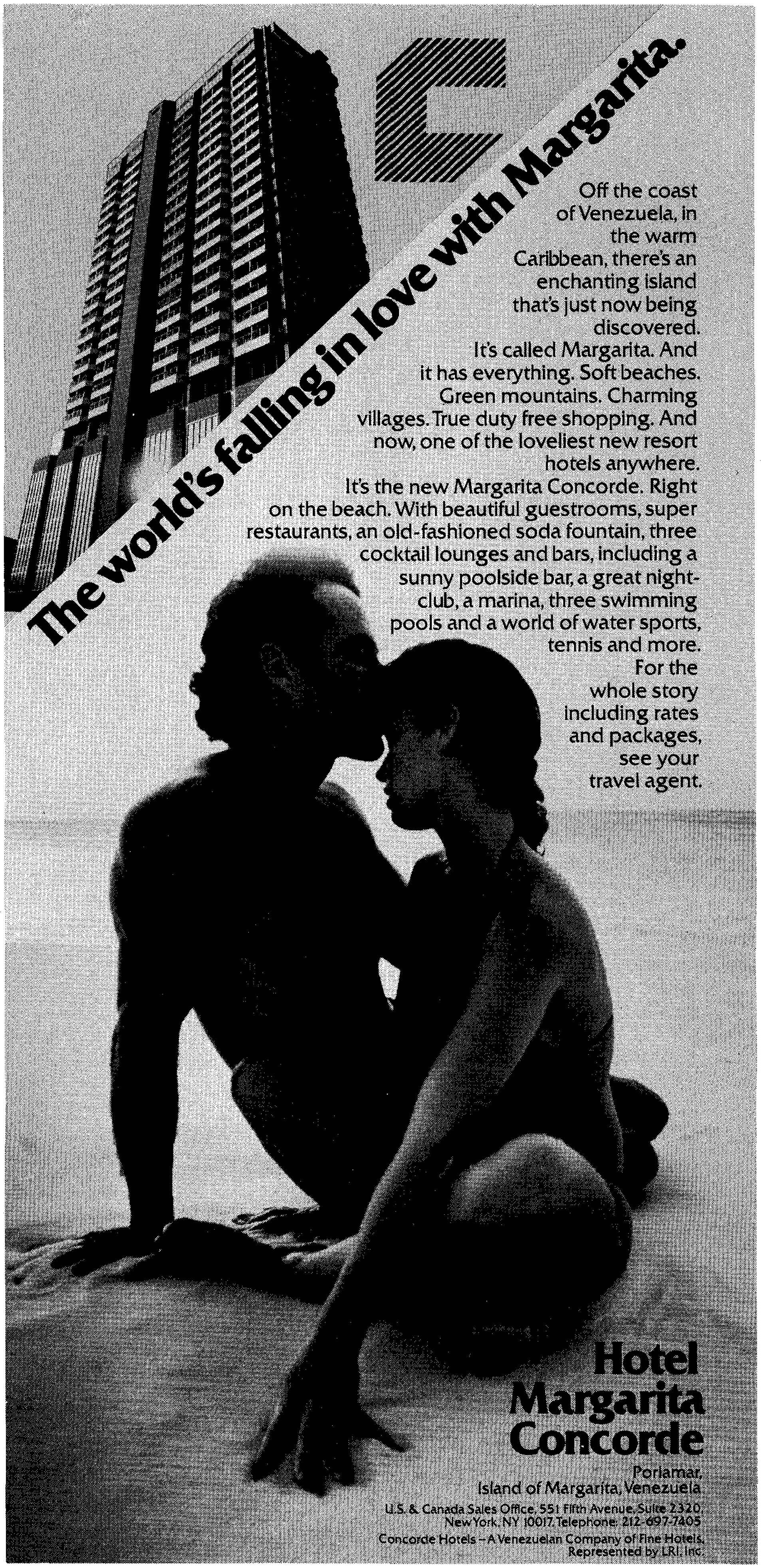
this Wonderland of radio. Everything is upside down. For the real salesman is trying to convince me that I have managed to sell him on the necessity of publicizing his product.

"We think we have something here," says Sylvan Taplinger, an SJR vice-president. "I have never known any other kind of music to appeal to all socioeconomic levels as the disco sound does. I think we are on the pulse of New York." I looked at him, a measured middle-aged man whose urbanity touches the clothes he wears, the way he moves his hands, and I wonder what he would do if the funkiness of disco sweat ever assailed his nose. "You like discos, do you?" I say, my voice begging him to lie. The response is strictly for my ears. "I listen to all types of music. It's my business. My life. I know the beat." But he and I know that even if he can manage to smile at Grace Jones's crazed disco sexuality, the sight and sound of Bootsy's Rubber Band would send him dashing out of the nearest exit at Madison Square Garden.

"We started the mellow rock sound in July 1975," says Cossman, pushing his rimless glasses closer to his face, and twirling an unlighted cigar in the right corner of his mouth. "But we didn't think we were getting enough of the richest market in the world. Most broadcasters would have continued with what they had. We were making some money, but I have been in this business for 35 years, and I can sense trends. I felt that the disco sound would be a gold mine for us." And so on Monday, July 24, at 6 P.M., Disco 92 was born. Without fanfare.

For Cossman was scared that his gamble would not pay off. And so in a display of urban bravura, he set out to create the loudest racket in town, while hoping that his advertisers would either not notice or not mind. He was in for a shock. He lost 80 percent of his business the next two days. "It was awful," he remembers. "Old listeners called. They said they would never listen to us again, that we were making a big mistake. That all they had now was WYNY, our main competitor. Some took it personal. It was terrible."

But not enough for Cossman to modulate the disco beat. Or throw in some jazz. Or some Rosemary Clooney for those who liked to remember. For the joy in the music was in the air. Everywhere. And while the advertisers fled, Cossman was sure they would be back; the youth of the seventies had been weaned on rhythm and had cut their eyeteeth on the sixties chaos of their elders. They came to adolescence full-blown cynics, believing that nothing was clean in their land. Except them-



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selves. And their feelings. And their sounds. They did not dance for show. Just for the beat, for *that* was the new narcotic.

If anyone doubted this, he had only to look at what had happened to the black-owned radio station WBLS-FM. It had gone from nothing to become, in five years, the most listened-to station by 18-to-34-year-olds in the metropolitan area, according to the April/May issue of Arbitron. It had done this by calling itself "the total experience in sound," and then setting out to prove it. The programmers knew that the sound contained the message, and that to the young urban New Yorker the message must be: Every night is party night. And so it abandoned the heavy-handed sales pitch in commercials. It put an end to the screeching, rhyming nonsense of older, black D.J.'s. It chose new ones whose voices were without accents, whose inflections were of Middle America with a gratuitous soupcon of soul. It made its news of soufflé lightness. A pause, really, between the bass man's notes. And in the nonstop party that ensued, the man who played the records became a toastmaster to celebrate the narcissism of his urban followers. They knew that they were the coolest of God's children, for they had their youth and their bodies. And when the music started, they needed no one to help them feel.

But when the morning came and the world intruded, their loneliness would start again. So soon they began to want to hear their sounds everywhere: In boutiques. In salons. In restaurants. In government offices. In computer rooms. The sound of WBLS became the sound of the young city. Then they discovered "the box"—the mainly JVC cassette radio—and their loneliness left them forever. Many had no jobs. No money. No hope. Only the music. And that no one could take away. Not in the parks. Or in the subways, or on buses. Or in school. Seventies children, they could now turn off the world and tune into the hypnotic drive behind all the rhythm sections in the world.

All this was not lost on Cossman when he decided to try to tap this urban market. "WBLS has been doing a super job over the past five years or so," he says. "We think there is room for two disco stations in New York. There's a lot of action out there. A lot of money. The Monday *after* we went on the air, we were unable to do business. Our lines were jammed with people calling to tell us that they were now listening and that we were good. So when this all settles, we will get our share."

But Hal Jackson, vice-president and the man in charge of programming at

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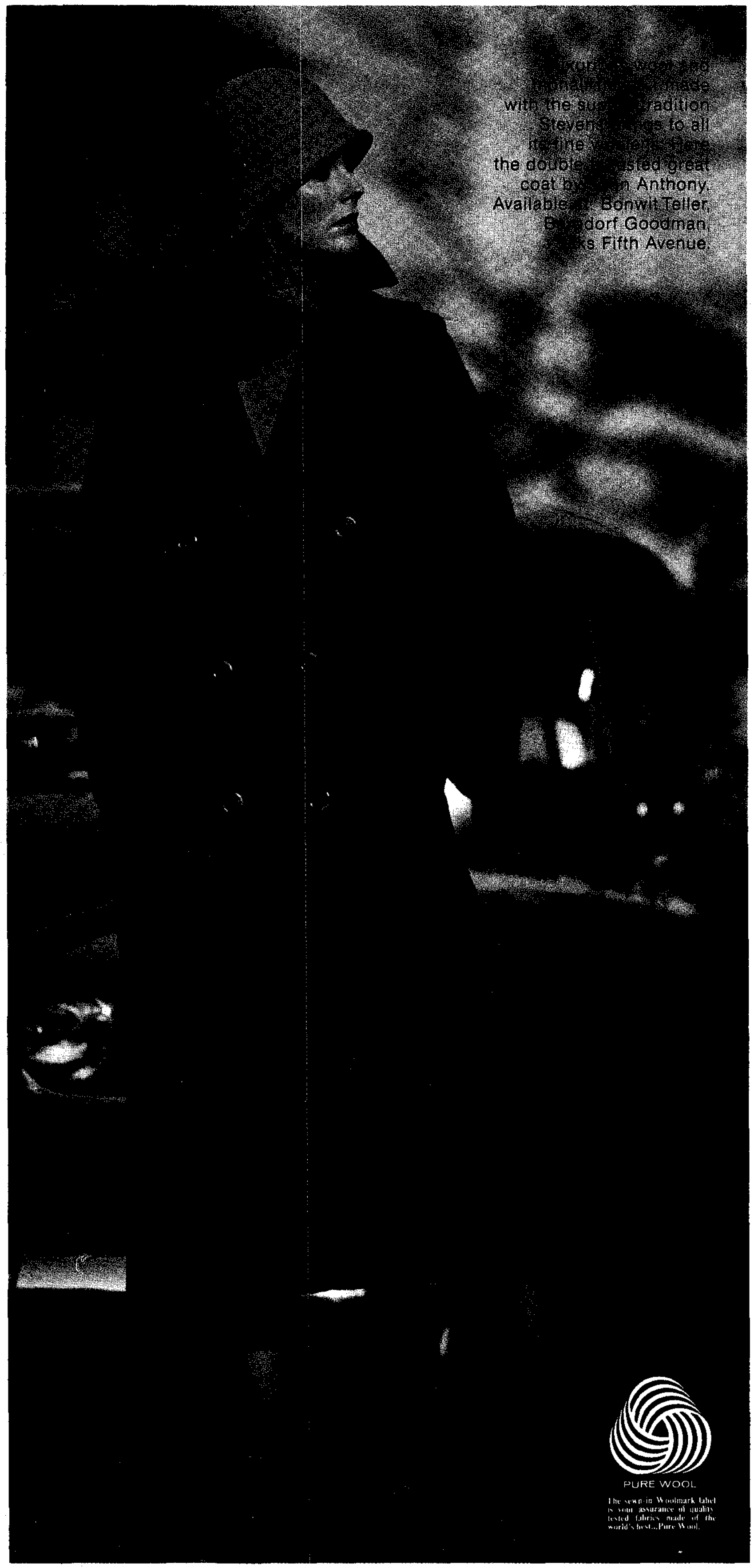

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WBLS, couldn't care less about Cossman's predictions. "Our eyes are really only on WABC. We see them as our only competitors." And when I tell him that in the last half of the summer, the sounds in Central Park came from WKTU and not WBLS, he scoffs: "What are they but a failed station now trying some new gimmick? We are the sound of New York. We play a little jazz. A little Ella. We are not only into disco. We make the hits two months before other stations even know what's happening. We are number one."

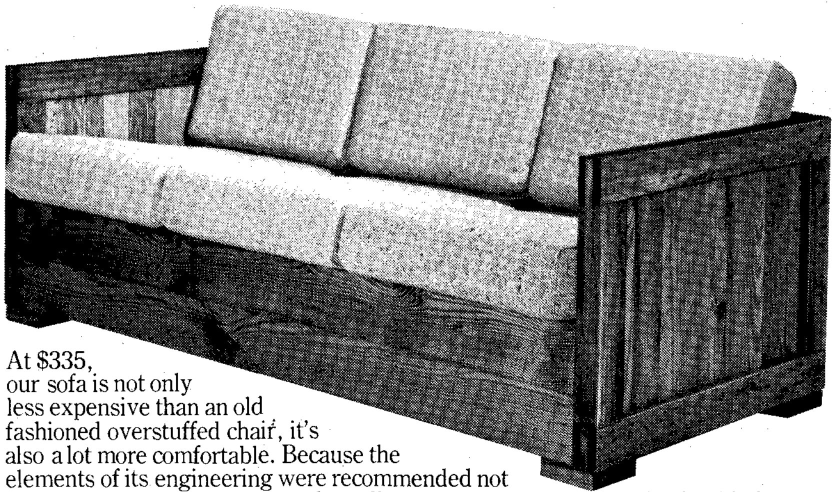
In spite of Jackson's certainty, however, the fight for New York's ears is warming up, and the disco freaks are choosing sides. At the Canal Jean Company, a grab-bag store of recycled odds and ends in Lower Manhattan, the nonstop music nearly always comes from WBLS. The people who shop here consider uptown stores square, the uptown area a pretentious Versailles for the city's middle class. Places to avoid even if you have the money. Clothes to them are an expression of their funkiness, a statement of how close they are to their bodies. Glitter is for poseurs. And expensive materials for those who can no longer use their body to make their fortune.

One recent Saturday, Canal Jean is jammed, BLS is on the air, and the dance people are trying on the $6.99 white cook's jackets that they will wear to discos around the city that night.

"Give us KTU," says a wiry Puerto Rican. "Later for this BLS." And Ray—tall, black, a man who moves to the music as he puts discarded clothes back on the racks—replies: "No way, my man. No way." And Corintha, sixteen years old and already "a dance machine," takes on the Puerto Rican: "KTU ain't nothing," she says. "They playing the records, but they just ain't got the feeling." And as I move away from their growing argument, I remember that earlier in the week I had sensed the mood of things to come in the park where Madison Avenue ends.

This park is one city place where the future has arrived. On any work day, the young pour out of the Metropolitan Life Insurance Company at noon, and before they hit the park, they are already lighting joints. They know that they have only one hour to "get their heads together" so that they can juggle an afternoon of work that bores the hell out of them. And so marijuana, not food, is the midday meal. In the southwestern corner of the park, an army of young men can provide them with any drug they need.

Or they can, if they choose, make their purchase from a woman who, as decorously dressed as any Bryn Mawr



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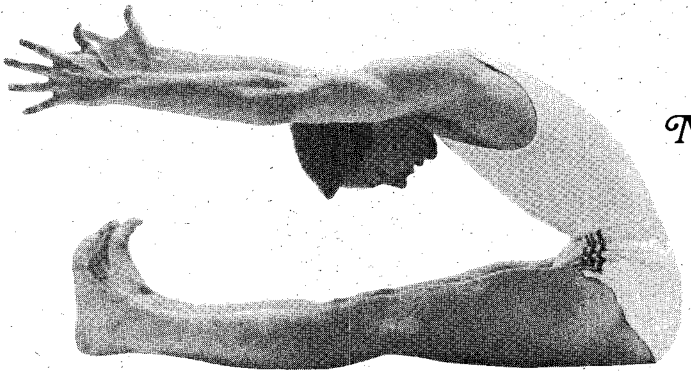

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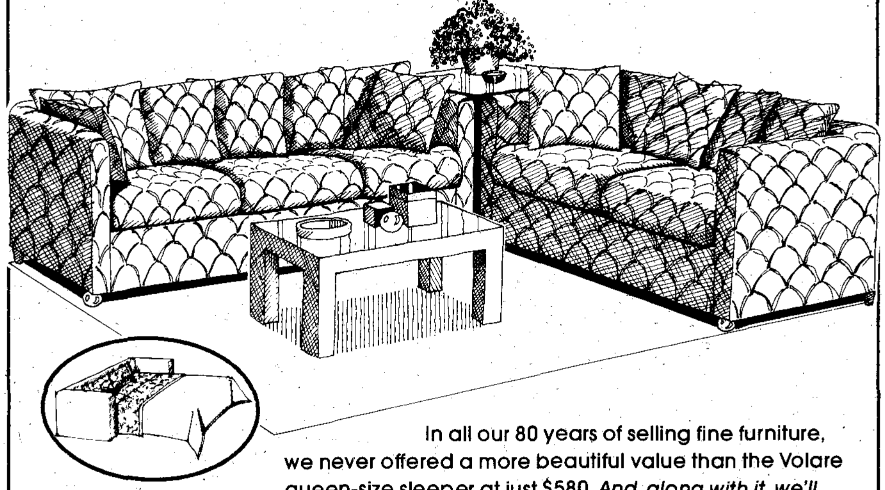

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graduate, wheels her baby through the park. As she moves, she sings to the tune of the Burger King commercial: "Who's got the best darn reefer in the whole wide world? . . ." And if you think you know the answer she will serve you from her cache, which is hidden in the folds of her baby's fresh Pampers.

Once they have mellowed out, they turn on their boxes, and the noon party starts. But where unanimity once reigned, rivalry has set in. And as one radio goes. "Don't need to know your number/Just need to know your body," Karen "Hot Shot" Young is confessing, "When it's late at night . . . There ain't no man in sight. I need a hot shot."*

The party becomes a bummer. And the quarrel starts:

"Turn that thing off, man."

"Turn yours off."

"I'll turn your mother on," one nose snarls. And the other's hands begin their karate configurations. The mellowness ends. People step in because the super-cool are ready to do battle over something that neither one owns.

At a party given by fashion photographer Don Lynn, and prepared by Carol Douglas, a disco princess, the talk turns to the success of WKTU. "I haven't listened to WBLS in weeks," says David Heeley, a producer at Channel 13 and a disco "enthusiast" for the past five years. But someone thinks that "KTU will O.D. with this disco madness. After all, how much of that stuff can you take?" Arlene agrees: "Twenty-four hours of disco music is too much for rational human beings," she says. "At least BLS gives me my breath back. I bug out after five hours of disco dancing." Douglas, who has been listening quietly and whose "Burnin' " is moving up the charts, says: "Stations don't underestimate the musical intelligence of their audience. There's room for those who want their disco music in small doses, and for those who need to hear it all day and night. More and more people are falling into the second category."

That may be. At least Ed Cossman is counting on it. For in the middle of the gold country of Madison and 60th, his station is sending the message to the barrios and ghettos of this city that to "bump your ass off" 24 hours a day leads you closer to Nirvana. And he's getting through. To Harry Acevedo, "Listening to disco music is the only way I can cool out. People say they can relax while listening to Beethoven, but to me that's just puppy music. That don't do a thing for me."

And so while the industry is waiting

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*© 1978 Scully Music Company

on the October/November share and cumulative listings from Arbitron, WKTU, growing more confident of its audience every day, is already touting Mediatrend's independent survey, which shows that just before its demise as the mellow sound, WKTU had a .9 share of the market, and fifteen days *after it became Disco 92, its* share had risen to 4.2. Moreover, while 320,100 persons listened to its sounds of strings in July, 971,600 listened to its din of drums in August, and 1,473,200 in September.

I draw Glenn Morgan's attention to these facts, for as operations director of WABC, he rules, according to Arbitron's July-August rating book, metropolitan radio's cumulative roost, with 4.7 million listeners and a 9.0 share of the audience. He is unconcerned. "We are far and away the best radio station in New York. Why should we worry about some new experiment? They may not even be around next month." Will he change his format? Morgan laughs. "You don't tamper with success. Practically half of our list is disco music. But I don't think disco will ever become the major kind of music that will appeal to the majority of the people. There are too many sophisticated souls out there to be content with a steady diet of only one kind of music. We can easily explain our popularity. We carry the best of everything."

And WBLS's Jackson adds: "Let WKTU do what it's doing. We'll continue to do what we're doing. We have a gut reaction in this station to good music and that is responsible for our success. We don't need all the research other stations have to have just to tell them what their hits should be. We know. Instinctively. In July, Arbitron gave us a 7.7 share of persons over twelve in the metro survey area. There is no doubt that we will beat out WABC next time around. We are New York's real sound."

He may live to rue that boast, for it is precisely Cossman's research into the urban market that gives him the gall to try to unseat WBLS from its perch as the arbiter of sound for New York's dancing freaks. That research has shown him that all the party people want is to be entertained; to hear rhythm and rhyme; to be ultimately removed from all responsibility to anything but themselves. *The beat has become the opiate of the urban young.*

"These kids are something else," says Taplinger. "They create the trends in music, in clothes, in style, in everything."

"We have never bought a profitable station," says Cossman, gazing at a

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large bottle of Lavoris to his left. "It's always been a combination of talent and hard work that has helped us turn things around. We have ten stations nationwide. We'll do with WKTU what we did with them. We are only interested in winners here." He does not say that his disco station is beamed primarily to the Spanish and black urban young. People who, his researchers tell him, have music in their veins. He smiles. All caps. But his eyes remain cold. Wary. As if he's somehow afraid that a sudden change in fashion could crumble his Wonderland.

"You've got nice teeth," he tells me.

"Nice teeth," says Taplinger as I head for the door.

The dance machines will get all the music they want until Arbitron's next rating book comes out the first week of December. If the news is good for WKTU, it will be good for them. But until then, they may want to ask themselves where their music is going. It has already gone past sex and is into bondage. Donna Summer no longer moans to her lover, "I love to love you, baby." She has moved on to the periphery of S&M, where she pleads with him: "To hold me. To scold me/For when I'm bad, I'm so, so bad . . ."

And it is getting worse. For dancing is no longer recreation. It is now raison d'être. A singer named Norma Jean is showing the way. She is in rebellion against the old American custom of waiting until Saturday night to party. She wants to do it all day, every day: "Just like some old jerk/All I do is work . . . "

As if that were the most reprehensible of American preoccupations.

At a recent open-air party in St. Albans Park, Queens, WKTU was all the rage. I watched the boogie fever spread as the dancers beat their tambourines during the rhythm breaks. I heard them blow their whistles during the music's hook, and I smiled when they proudly proclaimed themselves "freaks." But during all that merriment, I could not help but wonder if they had ever heard what Thoreau said about every generation's laughing at the old fashions but religiously following the new. And something in me saddened, for I knew that the current cry of "Party! Party! Party!" will eventually fade. The memory of its raucousness will one day elicit smiles as patronizing as those the Twist now brings. The freaks do not know this, for their music now glides through all the crevices of urban America. And so, secure in the beat that pulverizes their ears from the radio stations they have chosen as their own, they have not yet begun to wonder what they will do when their music ends. ■

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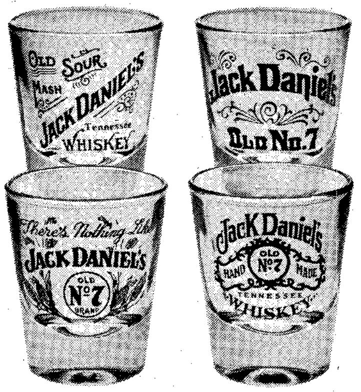

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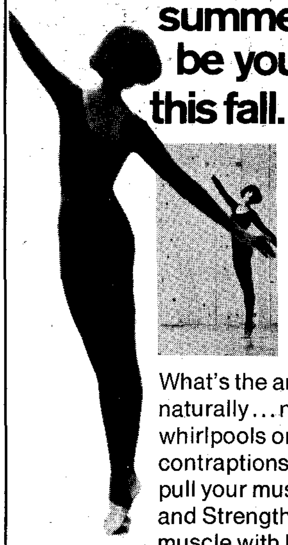

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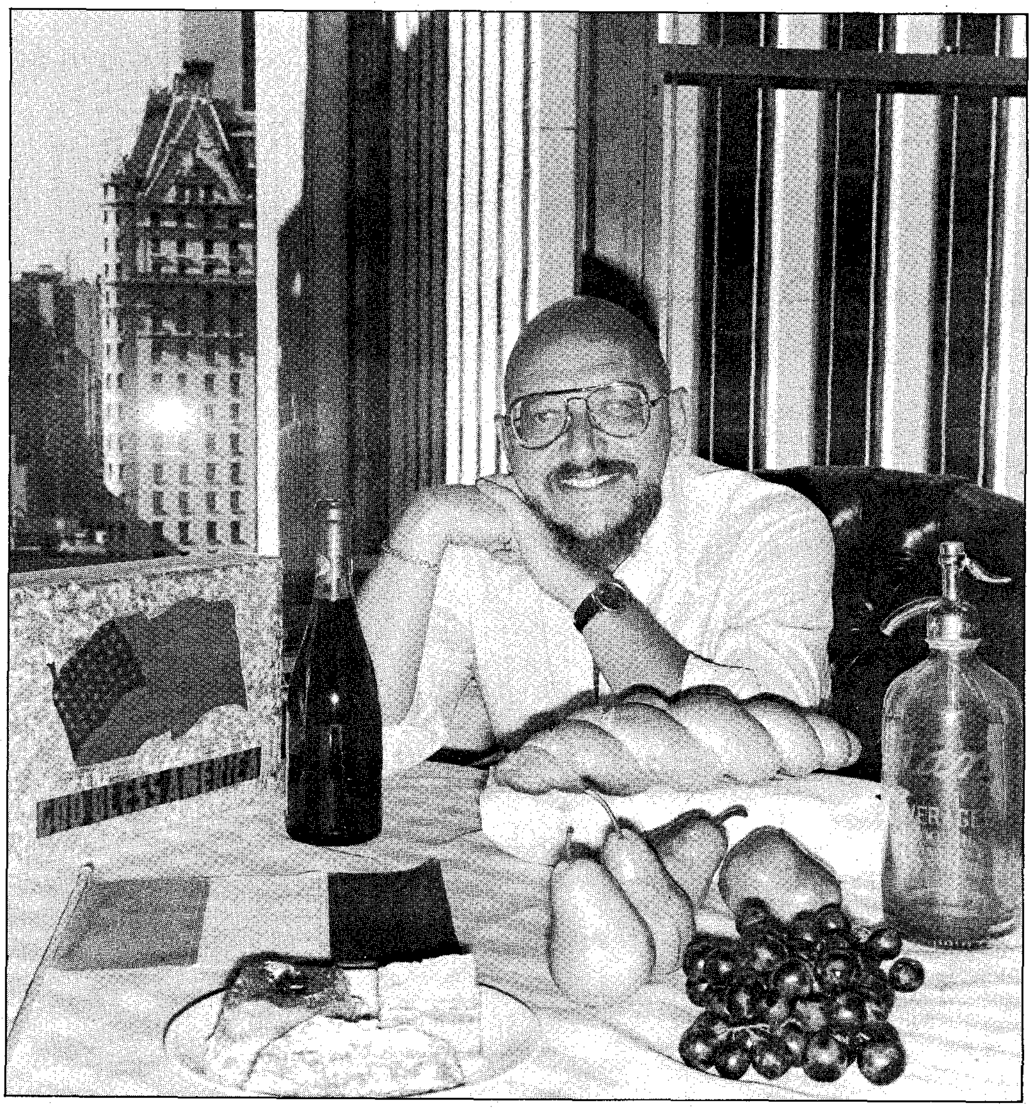


Jerry Della Femina: *He not only survived his childhood, he prevailed. He heads his own ad agency. He still eats Italian.*

An Italian Grows in Brooklyn

By Jerry Della Femina and Charles Sopkin

"...My family brought the old customs with them. The anguish this caused is known as the Italian Experience in the New World..."

The Della Feminas arrived in the United States because my great-uncle's wife's brother decided one day to hell with the little town near Naples, and he picked up and went to America. I've tried to find out what drove him, but nobody in the family seems to know. Or care.

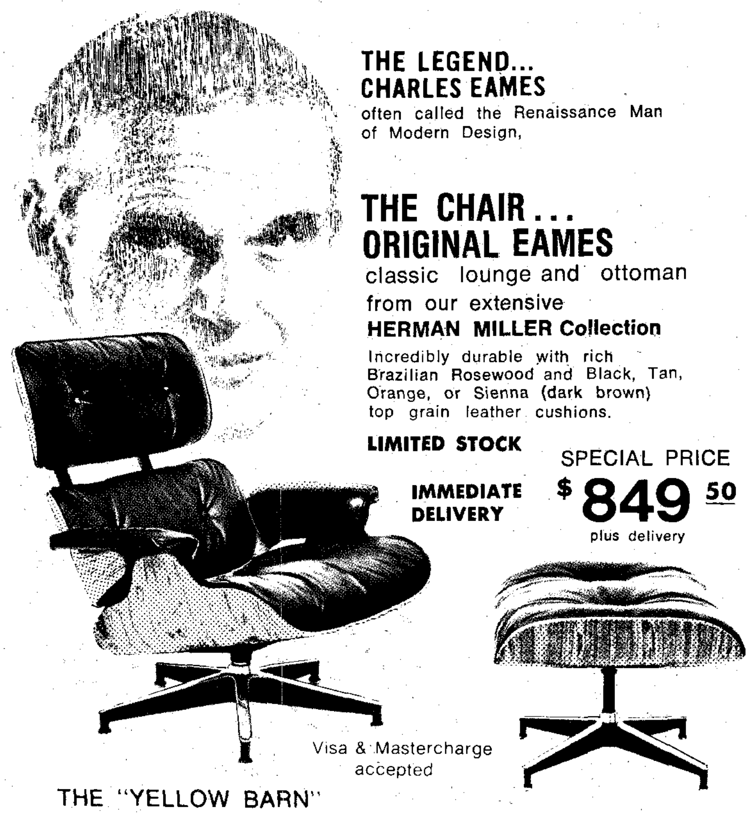
But once Gennaro Della Femina came to Brooklyn in 1909, the migration started. He brought his sister over, and after the sister came his parents, and after the parents . . . Their village literally emptied out. Cousins, aunts, uncles, brothers—the whole damn family picked up and, within a 30-year span, came over. It has a lot to do with the Italian's inability to let anyone leave the family. They just pulled each other out of Italy. It wasn't that America's arms were outstretched or that there were jobs. No, it was Gennaro's cousins and my uncle and my aunt's brother, and so they came; they could not survive in Italy without the family, and there was at least a chance that the family could survive in America.

My family moved intact to the United States, but they kept their village habits and customs. They brought the old country with them, and in many ways it caused anguish. This anguish is sometimes known as the Italian Experience in the New World.

They ended up in the Gravesend section of Brooklyn, which was about a 40-square-block area ten minutes from Sheepshead Bay and Coney Island. It originally had been farmland, settled by the diligent and hardworking Dutch. The English followed. In the early twentieth century a family named Amici moved in, and the old settlers took one look at them—and *their* relatives—and eventually moved out.

Adapted from An Italian Grows in Brooklyn, *1978, by Jerry Della Femina and Charles Sopkin.*

Photograph by Susan Chang



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My grandparents—all four of them—never did learn the language of their reluctantly adopted country. My grandmother did pull herself together and learn two words of English: "No home." It didn't matter who was at the door; "No home" was good enough for any busybody. She didn't learn English because she didn't think the country—or her coming over here—was going to work out. She kept thinking that it was temporary for the 40 years she lived in America and remained thinking that until the day they buried her on foreign soil. She was 60 years old before she even *saw* the borough of Queens, and she went to her grave not knowing that the Bronx, Manhattan, or Staten Island existed.

Prince spaghetti was not featured at lunch. My mother might take an egg and combine it with yesterday's leftover macaroni to make a macaroni pie. Eggs were not used to make something foreign called an "omelet." Eggs simply held other things together. Obviously, no one knew anything about cholesterol. It seemed to us that we had a pretty healthy diet. No one ever said, "Gee, we ought to have *x* amount of fiber in our diet." We gravitated toward fresh vegetables and fresh fruit. When Charlie the fruit man came to your house and sold you fruit and vegetables, they weren't wastefully wrapped in acres of paper. There were no prepackaged foods—they were against our religion. One summer night in 1947 my mother committed a sacrilege by bringing home a Betty Crocker apple-pie mix. My grandmother, seeing Betty Crocker as a threat to both her sovereignty and her ability to run the house, started a tremendous fight. She predicted death and destruction if anyone ate the apple pie, and her prediction was made with the fervor of a gypsy.

My mother faced one of those watershed decisions. Should she go and defy her mother-in-law and make the damn thing, or should she cave in and throw it out? So, with my grandmother absolutely enraged, my mother went ahead and cooked the pie and served it after dinner. My grandmother sat there predicting that the children would die. Whether it was voodoo, botulism, or some sort of induced mass hysteria, the entire family got deathly ill from the pie. It was the sickest I've ever been in my entire life. As I was throwing up that night, in between gasps for air I could hear my grandmother saying, "Don't cross me again. I can turn your milk into stone!" It was the last alien food to enter the house for a good ten years.

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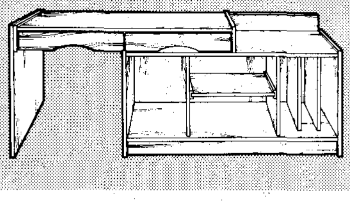

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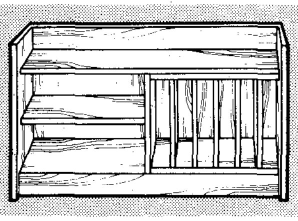

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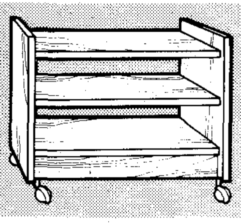

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Our neighborhood Italian doctor was a man whom I shall call Dr. Ferdinand Gorgo, a man of about 50, who only spoke Italian. Because of his ability not to speak English, his name was passed from old lady to old lady and his practice was built upon this foundation.

Gorgo's affliction was well known throughout the neighborhood because a secret like horseplaying was really not a secret at all. He lived in two rooms behind a tiny office; he reportedly was married, but no one ever saw his wife, and he had no children.

Gorgo's method of treating a patient was the same whether the person had a wart or walking pneumonia, catarrh or cancer: He first tried to scare the daylights out of him. A patient would walk into his office and the first words out of Gorgo's mouth were "My God, how did you ever let yourself get into this condition?" Even if his patient were twelve or thirteen, Gorgo had visions of death. "You shouldn't allow this to happen," he would say. "Do you know what you have? Do you have any idea of what is wrong with you?" By this time the poor patient would be hysterical, backed against the wall, and ready to move next door to George's Funeral Home, where Gorgo buried his mistakes.

How could any patient seriously believe in a doctor whose hours didn't start until 3:45 P.M., which was the time he usually got back from the track? He wasn't affiliated with any hospital, and he never referred a patient to a specialist. No one in the neighborhood ever had brain surgery. Gorgo didn't know about brain surgery.

Gorgo did turn out to be very quick in learning about penicillin. When that drug was just reaching the market, he decided that this was the drug for him to work with. So everyone got penicillin, no matter what the undiagnosed disease was, no matter if the patient might be allergic to the drug. Down with the pants and *zonk!*—another hit of the miracle drug. I am convinced that he tried to cure cancer with penicillin. If my mother's great-uncle was bright yellow and tired and complaining of aches and pains, it wasn't hepatitis, it was just the need for a quick shot of penicillin.

Sometimes his diagnosis was so far off that he even failed to prescribe penicillin when it might have helped. When my grandmother was dying at the age of 84, with hardening of the arteries, a chronic case of pneumonia, and a lung condition, Gorgo missed the diagnosis and didn't give the penicillin. But he was smart enough

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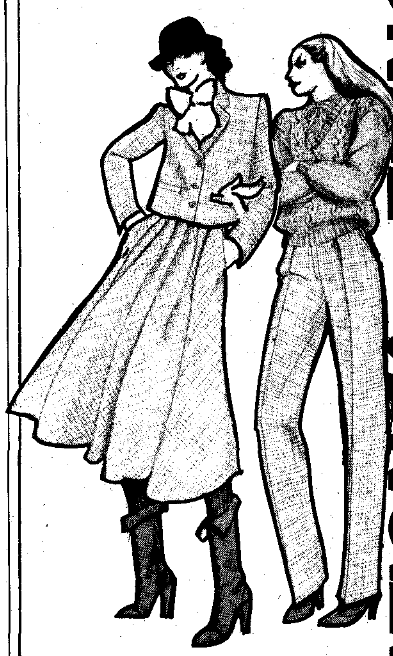

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to say to all of us, "You can keep her at home. You can keep her." Thus he did not develop the reputation of "hospital doctor," the kind of quack who sent his patients off to the hospital to die. Unfortunately, in my grandmother's case he even misread her vital signs and the fact that they were quickly ebbing. "She's very bad, but I'll be back," he said on one of his daily visits. Boy, he wasn't kidding. He went out the door and down the block and my grandmother muttered some Italian prayer and died. Just like that. One of us went running out the door to try to catch Gorgo, did, and brought him back. The doctor simply looked at my grandmother and kept saying, "I told you she was very bad. I told you so."

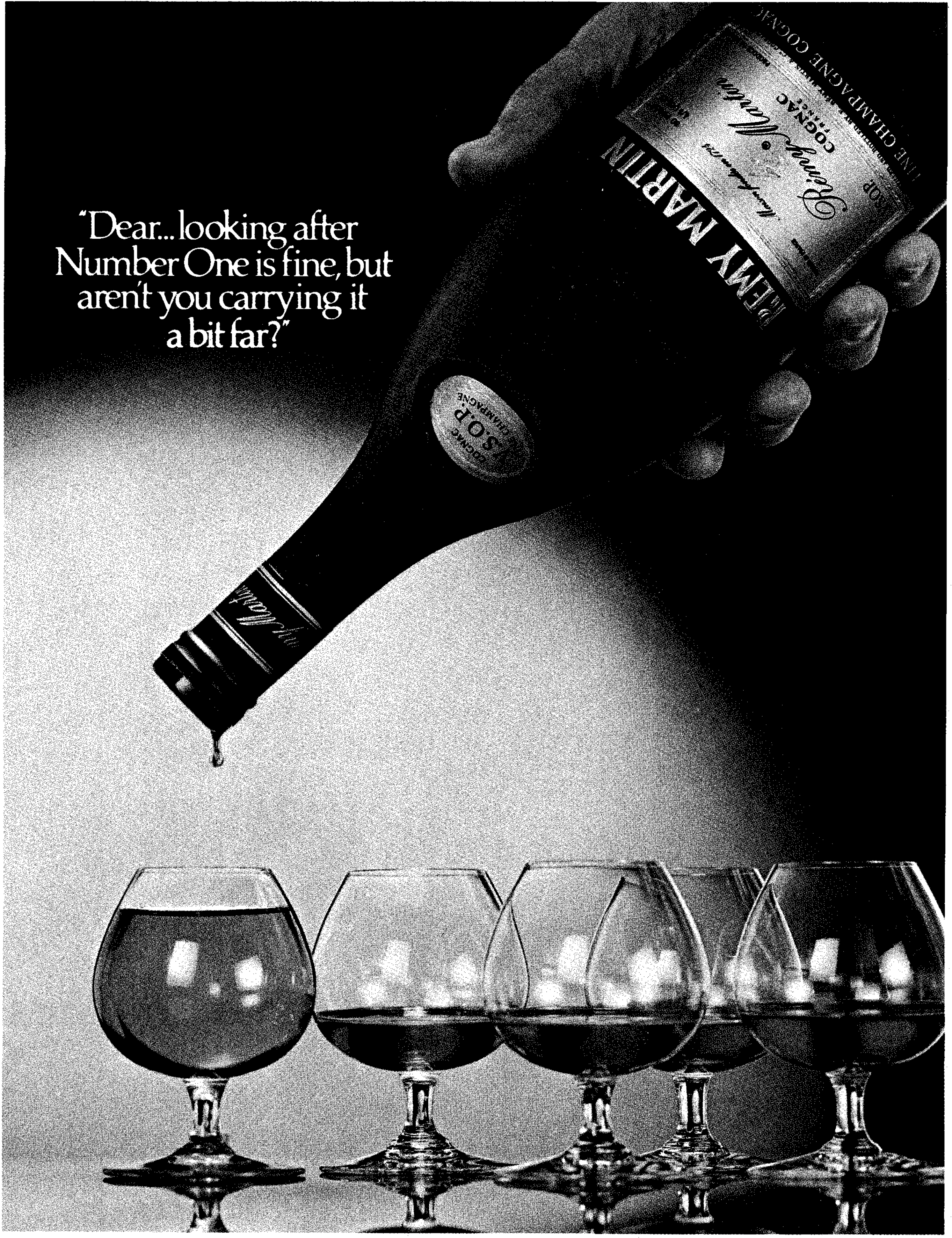
Sex

The main subject that the old ladies took charge of was sex education. In fact, the first words out of our neighbor Grandmother Roselli's mouth were *"Non toccare,"* which were pounded into every Italian boy's head from the age of six on. *Don't touch!* And that means you, grabbing yourself by the balls, which is what every generation of Italian boys has done since the founding of Rome. My friend Louis, one of Grandmother Roselli's grandsons, heard *non toccare* from the newly arrived grandmother and that was the extent of his sex education. "Don't touch" probably lasted right through the lifetime of these kids.

Since it was absolutely inconceivable that little girls would ever think of touching themselves, they were never yelled at. Only little boys got "no touch." In every Italian household, the grandmother laid down the basis of all the neuroses that were to follow. I have friends today who have eyes that can't stop twitching because their grandmothers kept saying, day after day, "Don't touch." There was no second step to the sex education.

Non toccare as an inhibiting force kept the kids in check from the ages of six (if the kid was precocious) until eight or nine. And then, no matter what the grandmother said or did, the streets took over the education. I was a little slower than most about my sex education: My first hint of how babies were conceived came one day when a friend and I were traveling on the Sea Beach subway. Bobby drew on the side of the car a picture of a pregnant woman, complete with detailed baby in her stomach. I almost threw up, but then I felt: If this is what it takes to learn about sex, better grit my teeth and get on with it.

Since the neighborhood was very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much isolated from information from the outside world, we picked up our knowledge as best we could. There was always a nineteen-year-old who had a vast amount of sexual experience. He would talk to a couple of kids who were sixteen or so. The sixteen-year-olds would talk to a fourteen-year-old, but that's where the buck stopped. Kids of fourteen weren't about to share their knowledge with a measly twelve-year-old. Thus, good solid knowledge about sex remained pretty much of a secret.

There rarely was a problem of venereal disease or pregnancy because it was the era of the Trojan or the Rameses. I've always felt that the sale of Life Savers was directly linked to the sale of Trojans. Here's a fifteen-year-old about to have sex for the first time and shaking with fright, walking into a neighborhood drugstore trying to buy a pack of condoms. As he is about to open his mouth, in comes another customer and the kid immediately switches from the Trojan to a pack of Life Savers. The other customer leaves, and the entire process begins again.

I would walk into the drugstore, my eyes looking at my shoelaces, and mumble, "Pack of Trojans." At this point the clerk always lost part of his hearing. "What did you say? Trojans?" He usually said this in a voice that would reach out of the door and down to the corner. I'd usually look up at this point and see a woman who was a third cousin of my mother's approaching; my answer was, "A pack of Life Savers." I never left the drugstore without three or four packs of the candy. They weren't such a hot product, but they had a wonderful thing going for them.

Weddings

Little boys and girls were told they had been put on this earth to get married and to propagate. And thus will the church grow. Forget all those reports that say the church is losing members and money because of its backward stand on birth control. Concentrate on what they were impressing on those pliable minds: Get married.

The church shouldn't take all the blame. The parents were in there too, pushing the concept of marriage as if it were the sole alternative in life. The only kind of dolls given to little Italian girls were bride dolls. A cry of joy was heard in an Italian household when a little girl showed her parents she knew how to dress the little doll.

For those people who are wondering if this was the dark ages and where in heaven's name was women's liberation

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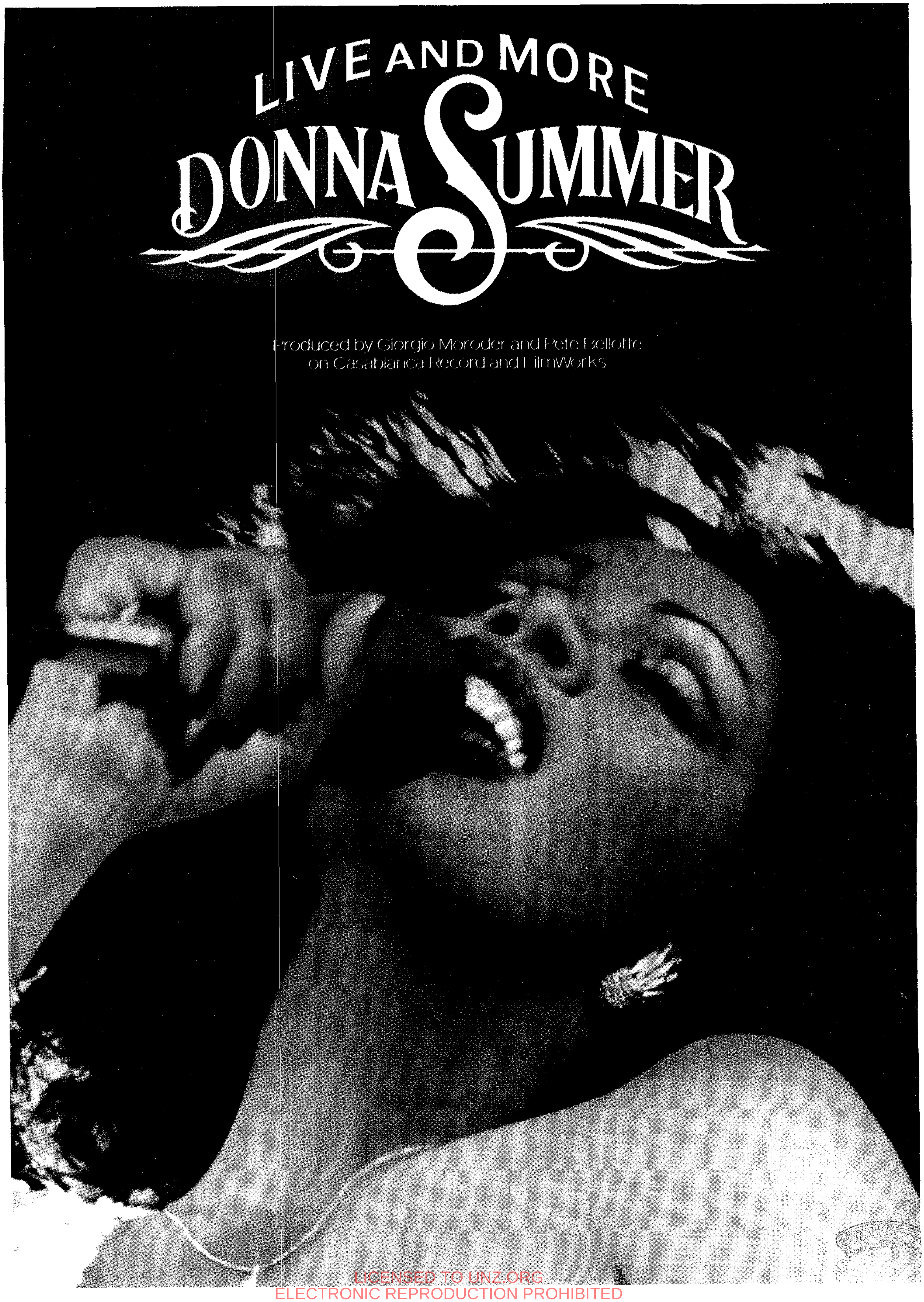

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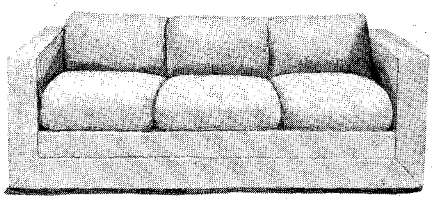
and haven't these people been brought into the twentieth century, the answers, in no particular order, are: "Yes, it was the dark ages; no, the people weren't aware of the twentieth century; and women's liberation evidently got held up at the Brooklyn Battery Tunnel."

After the age of 21 things started going downhill for the women. My neighborhood tolerated a single girl until that age, but after that she was on her way to becoming an old maid. In this respect, the neighborhood was very much like Sicily.

In Gravesend, money was a very real consideration, so there was a very elaborate scale of weddings worked out. At the bottom of the scale was the "at-home football." Football weddings got their name from the fact that at the reception the main source of nourishment was sandwiches made ahead of time, consisting usually of prosciutto or provolone or other cheese, and wrapped in waxed paper. The living room was cleared and a table was set up at either end of the room. And then thousands of sandwiches would be heaped on the two tables. Each table was manned by a guy who had the skills of Johnny Lujack of Notre Dame.

As the guests started to jam the room, the sandwiches would get grabbed up with a vengeance. If the guy watching table number one suddenly was hit for a flock of ham sandwiches and he ran short and didn't have the time to open up another carton, he simply yelled across the room to guy number two: "Hey, gimme half a dozen prosciutto" (in their haste, vowels also got dropped on the floor, thus "prosciutto" became "proshoot"). Guy number two would grab six prosciutto and literally hurl them across the room, over the heads of the guests, right into the arms of guy number one. The sandwiches were thrown not unlike a forward pass, and they were caught not unlike a spiraling football.

One step up from the "at-home football" wedding was the "away football" wedding, which simply meant that the wedding reception was held in a rented hall rather than in the family's home. And one step up from the "away football" weddings came the catered weddings—main dish, chicken—which were held at a succession of Brooklyn catering halls, the most prominent of which I shall call Ralph's, and during that short period of time when I was aware of such things and still living in Brooklyn, Ralph's burned to the ground at least 23 times. It led the league in Brooklyn for number of suspicious fires. It would burn down at the end of one June-wedding season and stay burned



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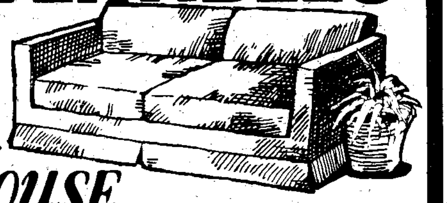

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down until the start of the next year's June-wedding season. On July 1, if it hadn't burned by that date, the fire trucks in the neighborhood would make a run by the place and practically wait for the spontaneous combustion to begin.

Anyhow, Ralph's specialized in catered weddings, and they only made one error in all of the years they served the community. At one wedding—it happened to have been one of my cousins'—the management tried to institute something new in my neighborhood: a buffet wedding. Ralph's figured that they'd save on hiring waiters and other help, and simply put all of the food out in attractive display and let people take what they wanted.

It went down in the books as the biggest disaster ever to hit Ralph's. Gravesend wasn't ready for the concept of a buffet at a wedding . . . they simply didn't know what to do with it. There were dozens of little old Italian men running from one end of the buffet table to the other, muttering curses in Italian and saying in English, "What kind of place is this with the food all piled up and nobody took the trouble to put it into sandwiches?"

The patterns don't change. The reverence toward the wedding won't change. The idea of a couple living together for a few years to "try out" the notion of whether they'll get along is unheard of in our society. I casually mentioned this to one of my aunts the other day, saying that this was what some of the more advanced young people were doing in places like New York. Her answer was simple and to the point: "Those Communists will do anything. They don't believe in God."

Funerals

Despite the fact that my neighborhood was permanently blighted and had no real industry to speak of, several areas of commerce could qualify as "industry." Gambling was one; stealing from the docks and then fencing the goods was another. The church was one of the first multinational industries in our neighborhood. Weddings, of course, and then one of the biggest businesses of all: funerals.

In those days, the undertakers didn't know much about marking up the prices on caskets. They only knew one thing: grief. And there you couldn't find a more competent group of people in the United States in terms of professional tragedy. Of course, that's all the undertaker had to sell in those days—if he couldn't handle the grief in the house, then his only contribution was the delivery of chairs and the coffin.

The undertaker had three days to provide for the maximum suffering for the family, the maximum amount of tears, the maximum amount of hysterics after the body had been stared at by everybody for three days, and the mourners passing by the coffin were about ready to drop as well.

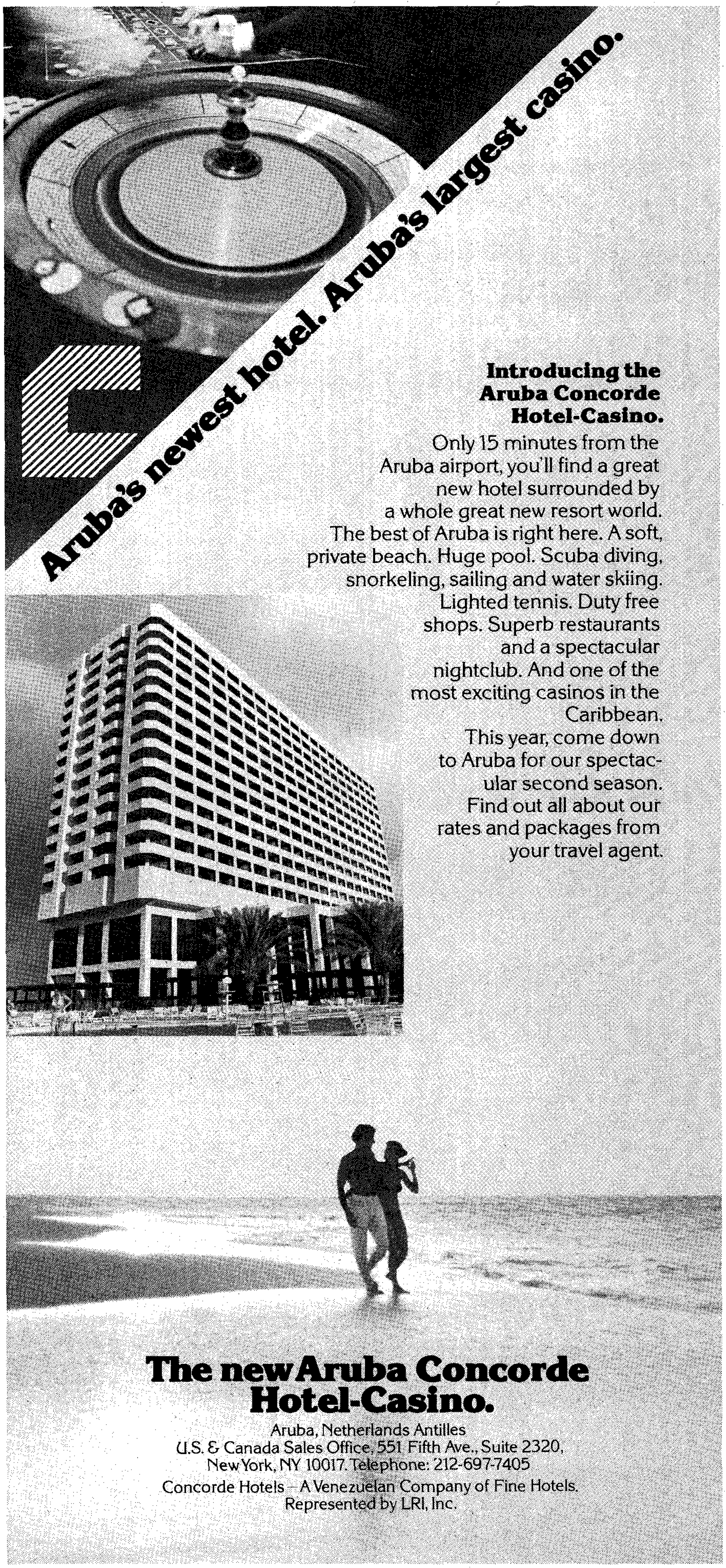
Let's say the beloved died on a Monday afternoon. The funeral home would come and take the body away, then return it—probably on Tuesday morning. Then three days of wake would follow, and the funeral itself would be on a Friday.

"When my Joey died . . . ," a lady in black might say. "My Joey" might have been dead for 3 months, 3 years, or 30 years. Mourning was a way of life, and when a woman talked about an incident that occurred in 1923, she discussed it as if it had taken place the day before yesterday.

There was always a group of relatives—aunts, uncles, second cousins, nephews—whose assignment was to be cluckers. A cluck is not exactly like a *tsk, tsk,* but it's close enough; in a way, it's a *tsk, tsk* with fuller body and flavor. "Angelo was such a good person," someone would mutter under his breath, and this would be followed by a chorus of clucks, almost like a chicken convention. If a son or a daughter of the deceased broke down during the three-day mourning period right in full view of the other mourners, a cloud of clucks rose swiftly in the living room. Closely related to the cluckers were the people who didn't cluck but made a weird noise by pulling in the sides of their mouths and then issuing a horrendous sucking sound.

Inside the house, there was a predictable pattern. The body had been returned in its coffin by the funeral home. The first of the mourners, who had been hanging around outside, entered and paid their respects to the family. It was at this particular point that everyone, including those immediately related to the deceased, was overjoyed about "how good he looks."

In all of this looking at the corpse, all of this evaluation, studying, and general discussing of the deceased, there was never, absolutely never, any talk about *how* the person came to be dead. In our neighborhood we had any number of people who died early and in their prime, who died suddenly and mysteriously, who died in strange and foreign territories (bottoms of canals, etc.), and who died, as the saying goes, with their boots on. No one ever, I swear, ever, said anything other than "Wasn't it nice that Joe had a smile on his face?" The rule of thumb was: He died of a heart attack. It could be that the reason for the heart attack was



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> ". . . Someone would always jump. It was in our blood. We lost at wars, but we sure as hell knew how to jump into graves . . ."

three bullets in that heart, but we didn't talk about the bullets, only about the fact that the heart had stopped ticking. Dead in mysterious ports such as Ossining or Elmira? Run down, ice-picked—all cases of heart failure.

If there were a lot of emotions sprayed around up till then, the cemetery was the spot where people could really get hurt.

Ci vado io in Italian means, literally, "I'm going there." At a clammy cemetery in Queens, New York, it meant a sudden malady that gripped the assemblage. Translated even further, it adds up to "Take me instead." The old substitution theory. Maybe one of these days at an Italian funeral God *is* going to take that person up on his offer and bring the corpse back to life. Then we'll see how many people casually offer themselves instead of the deceased. This sudden urge to jump into the grave was not particularly original with the Italians. But at the Italian funeral the family in the front line *knew* someone was going to jump into the grave. Someone always did. It was my contention that at every Italian funeral, no matter if in this country, Italy, or even among the Italian community in Istanbul, someone would always take a stab at jumping. It was in our blood. We lost at wars, but we sure as hell knew how to jump into graves.

Mind you, this old lady of 60 who finally was putting her husband away, much to everyone's relief, was looking forward to just sleeping for another twenty years. But she was also saying to herself, "I'm going to take a jump, just for Vito's sake."

But Mama's two sons (or her two nephews, or her two grandsons, or whatever) whispered to one another, "You stand on one side, I'll take the other." The guy with the heart murmur was told to stand aside, nothing was going to happen. A healthy relative was always assigned to keep an eye on him, but it was a token assignment because if he really did keel over it couldn't be prevented and it was going to be real trouble. It was almost like the Secret Service, with guys scanning the crowd looking for trouble. In this case, family members were looking for jumpers.

Occasionally an aunt went bats and tried a jump, but usually it was the wife. To uphold tradition. She always looked from side to side, warning everyone as she started to go. She took two steps—no more—and as she began to pitch forward the sons swooped her up, saying, "Ma, he wouldn't want it this way" (translation: "First he died, and now you're going to break a leg over the schmuck?") or, "Look at poor Willie with the lousy heart murmur. If you jump, Willie is going to die of shock" (translation: "We got enough on our hands, Ma. For God's sake, knock it off").

Meanwhile the assemblage was humming at this dramatic interlude; the guys with shovels were looking bored as hell because they'd been through this time and again.

The closest to a successful jump I saw was somebody who didn't know how to jump properly, and she really scared everyone. Her trunk started forward, ahead of her legs. Thus she was really on her way down and they just managed to grab her legs. If she had gone, she would have split her lip open

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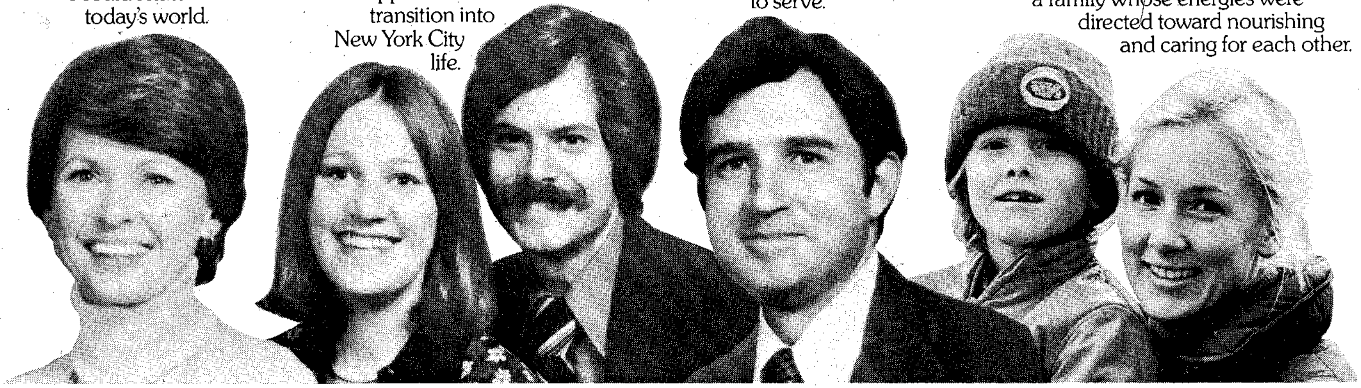

Fifth Avenue Presbyterian Church

5th at 55th St., Manhattan
Bryant M. Kirkland, Minister

on the edge of the coffin as it was being lowered.

The two sons inserted smelling salts in each nostril of their mother, and they dragged her back to one of the cars and stuffed her into the backseat. By now the funeral was winding down.

The roses were tossed in, the grave was filled in, the priest headed for the next funeral, and the crowd split.

Back at the family's house, a light lunch of sandwiches was consumed, and the relatives started to trickle home in the late afternoon. The widow breathed a sigh of relief and got ready for 25 years of mourning.

Image

Although we are outgrowing the image of the shoemaker and the barber, the Italian today is now trying to cope with his latest image, thanks to Mario Puzo. His novel *The Godfather* did more for us than any work of art since *The Untouchables.* Puzo made us out to be mysterious, sinister, exciting, vindictive, sexy. He took the Italians as a group and glamorized us, which couldn't have been easy. Before Puzo, most of the people in the country had us one step above Gypsies. People didn't know who told fortunes and who didn't. In fact, a lot of folks got us confused because the adjectives were the same: we (as well as the Gypsies) are brooding, lustful, haunting, hungry, exciting, and on and on. There are a lot of Italian guys out there getting laid when they normally wouldn't be just because Puzo made us out to be swashbucklers who belonged in one of those Rosemary Rogers paperback romances. Even straight Italians living in Italian retirement villages called Phoenix and Tucson benefited from Puzo's treatment of us.

Sadly, *The Godfather* was not quite accurate. Much more to the point is Henry Winkler's portrayal of the Fonz on television. Although it isn't spelled out, the Fonz is truly Italian—the real thing—right down to his "dese," "dem," and "dose." His New York accent is close to an Italian accent. His carrying on, cutting up, fooling around is out of the neighborhood. I could take the Fonz and put him on Avenue U and nobody would bat an eyelash. His portrayal is accurate even down to his friends. I know that his buddies are all going to amount to something and get out of there, but I also know that the Fonz, like so many Italians, is not going to leave. The rest of the world will graduate into society, but not the Fonz. He'll be hanging around on the corner, looking for action, hustling, and carping, wondering why the world passed him by. ▬

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The Answer Is Blowin' in the Wind

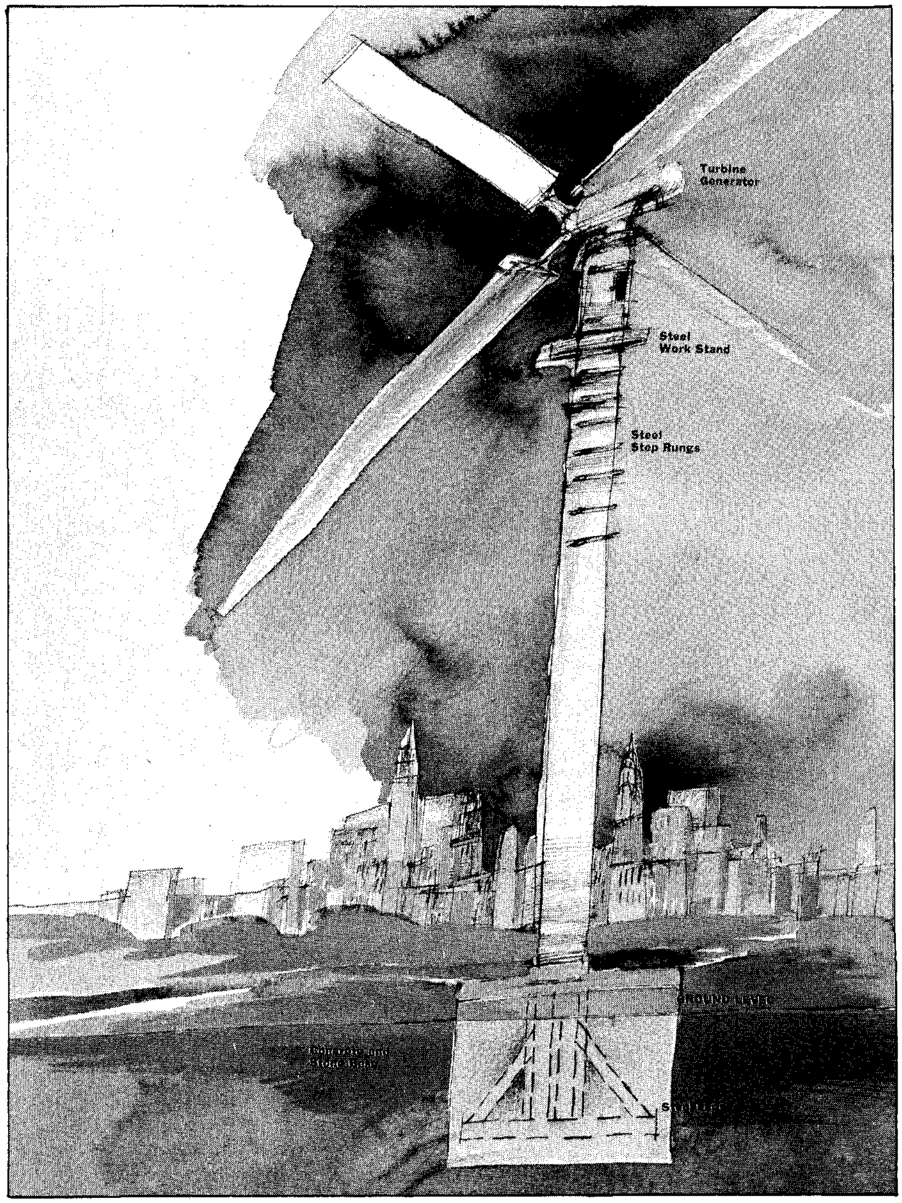
By Sharon Churcher

"...If all goes smoothly, the windmill will furnish all the power the Bronx group needs for lights, power tools, and other uses..."

As the cool breezes of fall whip across Hunts Point, they will activate a new city landmark: a South Bronx windmill whose giant blades, tipped with red lights and thrumming at 40 rpm, will be visible as far away as the World Trade Center. There will be no tulips rimming the base of Aeolus, as the $35,000 waterfront project is named (after the chipmunk-cheeked Greek wind god). Instead, the machine, due for completion this month, will consist of a four-blade aluminum propeller, 40 feet in diameter, atop an unadorned 60-foot steel pole, rising above a yard strewn with dead leaves and putrifying vegetables.

The machine, which its backers describe as the first industrially used windmill of its size in New York, is part of an innovative plan by the Bronx Frontier Development Corporation to green over some of the beleaguered borough's worst rubble. The nonprofit group's composting operation, which occupies four acres next to the methane-belching towers of the Hunts Point sewage-treatment plant, is currently turning about 40 tons of vegetable waste a day into humus; this is sifted with ground-up rubble to create topsoil for new community gardens. Aeolus will turn out low-cost electricity to power a new composting technique that, if all goes according to plan, will double humus production.

Irma Fleck, the pint-size, red-haired grandmother who co-founded Bronx Frontier with Jack Flanagan, a 31-year-old South Bronx policeman, is also promoting the 40-kilowatt wind turbine as a fine example of the economies to be had from this form of energy. "A windmill of this size could provide all the electrical needs of a twenty-unit apartment



Air energy: *An artist's view of the Bronx windmill, Manhattan in the background.*

Illustration by Laura Cornell

house," she says. "We're educating people in wind energy."

Flanagan, a husky, bearded sort who sports a "Nature's Life" T-shirt (his car, a subcompact, has a SPLIT WOOD NOT ATOMS sticker, and his house has a woodburning stove), says that Aeolus had its genesis in a simple hunch. He and Curtis Suerth, the group's biochemist, were working at the composting site in 40-degree weather earlier this year. As the wind gusted off the East River, "it felt more like ten degrees," says Flanagan. "You could feel the wind's power."

The Bronx group decided to check out the site's potential with the Energy Task Force, a cooperative of alternative-energy advocates that in 1976 helped install a tiny two-kilowatt windmill to drive a generator at a rehabilitated Lower East Side tenement. The task force, whose purpose is to persuade low-income city families that wind- and solar-energy projects are a viable alternative to Con Ed, leaped at the opportunity of going bigger and better than the Lower East Side experiment. Monitoring wind speeds at Hunts Point, the Task Force calculated the average velocity, year round, to be 11 mph—which translates, they say, into a "really economic" annual output of 50,000 to 60,000 kilowatt hours from Aeolus.

At 10 cents per kilowatt hour, it would cost $5,000 to $6,000 to buy that much power from Con Ed. "We just did some calculations on the windmill and figured out that the payback period is less than ten years—more like eight. For an alternative-technology project, that's extraordinary," says a task-force spokesperson in a handwritten postcript to a recent publicity release about the project.

Bought, with a Community Services Administration grant, from a small windmill manufacturer in rural Pennsylvania, Aeolus's vital organs consist of a propeller linked to a metal pod that looks something like a plane's engine housing. But, of course, instead of an engine turning a propeller, the propeller turns the generator.

Aeolus's turbine starts charging at wind speeds of 5 mph. As the wind picks up velocity, the propeller holds a steady 40 rpm, but the increased torque boosts power output, which is cubed for every doubling in wind strength. And that gives Aeolus the edge over its seventeenth-century Dutch-style predecessors. Built along the New York shores, these mills had canvas-clad wooden sails that, besides being more aesthetic than Aeolus's metal blades, were apparently a handy weather vane, as indicated by a 1680s law that forbade rowboat crossings between Manhattan and Brooklyn

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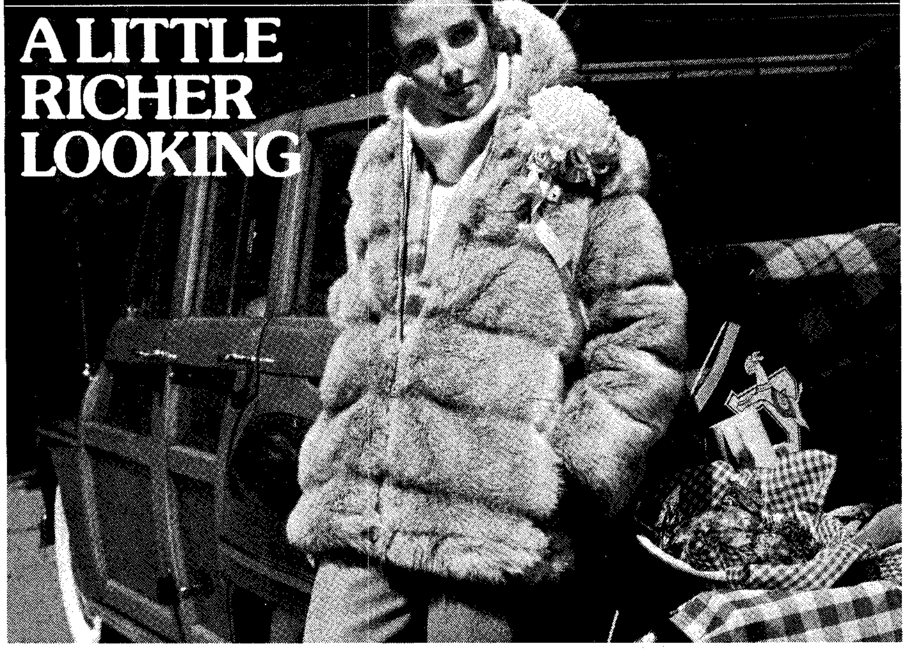

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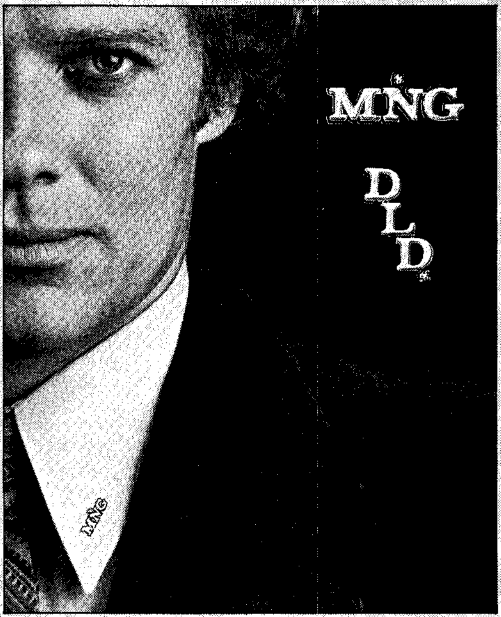

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when the sails were furled. But the old wind machines "had high torque," says Curtis Suerth. "Modern windmills are about twice as efficient."

Current from the Bronx mill's AC generator will be fed down its supporting tower—its internal climbing rungs are prudently protected from small boys by a locked door—into a rectifier. This transforms the AC current into DC, which charges up a bank of sturdy batteries originally designed to power coal cars in the Pennsylvania mines. The batteries can store up to 120 kilowatt hours of electricity as a fallback for windless days. After flowing through the batteries, the current is converted back to AC at the standard household voltage by a synchronous converter.

If all goes smoothly, the project will furnish the entire 1,000 to 2,000 kilowatt hours per month that the composters currently use for lighting, power tools, and other routine purposes. This alone will save up to $4,500 a year. The mill should also provide the $1,000 worth of electricity expected to be devoured annually by the new composting technique.

At present, compost is produced by mixing leaves from Westchester with waste from Hunts Point Market in long windrows. The windrows' height is restricted to four feet because they must be aerated every other day by the snaggletoothed rotor of a ten-ton monster machine called the Scarab Compost Turner.

The new plan calls for electrical aeration. Perforated plastic pipes threaded through the decomposing waste will be hooked to pumps that suck air from the piles. "That will allow the windrows to go twelve feet high," says Suerth. A further advantage: Low compost heaps tend to freeze in winter, halting the decaying process; the taller stacks should hold heat better, fostering year-round production. All told, "We should be able to double what we're doing now," says Suerth, though he admits he won't know the exact figures until the new process has been in use for several months.

In any event, Dave Davidson, Bronx Frontier's financial adviser, points to calculations that suggest—based on the assumption that Con Ed rates will rise at 12 percent a year—a saving in electricity costs of $130,000 over the windmill's twenty-year predicted life span.

The group, which currently relies on government and foundation grants and gives away its compost, even expects to start selling some electricity to Con Ed. The utility initially balked at a similar offer from the Lower East Side windmill's operators, fretting that its 10-million-kilowatt grid might be hurt by "surges" from the diminutive rooftop generator. But it was finally ordered by the state Public Service Commission to buy the power at 2.3 cents per kilowatt hour, the utility's cost for fuel to generate an equivalent amount of electricity.

Bronx Frontier and its Energy Task Force advisers have no illusions about the energy establishment's attitude toward upstarts. Still, they predict that as Con Ed's rates escalate and its fossil-fuel supplies dwindle, more and more grass-roots groups and "sweat equity" housing-renovation projects will turn to do-it-yourself energy manufacture.

Irma Fleck also suggests that windmills can stem the flight of business from her native South Bronx. "Companies are being lured upstate by lower energy costs. They could replicate our windmill and stay here," says Mrs. Fleck, whose remarkable faith that the area can be saved is further demonstrated by her interest in a small community garden which is a mere dot on the overall landscape of devastation. Gesturing toward the gutted buildings that stare blankly down on neat rows of corn, carrots, and cabbages, she says, "I was in Israel three weeks ago. They have rehabilitated the desert. This is comparable."

Whatever the prospects for the troubled South Bronx, there are those who would have it that New Yorkers generally had better start thinking wind.

William Heronemus, a University of Massachusetts engineering professor and a wind-power expert, would like to see us drawing all of our electricity from submarine cables hooked up to a massive system of offshore wind turbines. The machines would be mounted on floating concrete platforms, reinforced to withstand 174 mph hurricanes. He advocates locating them over the Continental Shelf, "on some of the territory now being occupied by the gas-drilling fellows."

Heronemus computes that his system could supply all the electrical needs of the eastern corridor, from the Canadian border through New York City clear to Cape Hatteras—at a third of the price of conventional power. And if Easterners continue relying on power generated from costly imported oil? "Nothing much will happen, except that the United States of America will go bankrupt about 30 or 40 years from now," says Heronemus.

"Wind on the commercial scale works," agrees one of his disciples at the Energy Task Force. "And to me, modern windmills are beautiful. Someone was actually talking about planting some tulips at the base of the one in the South Bronx. . . ." ■

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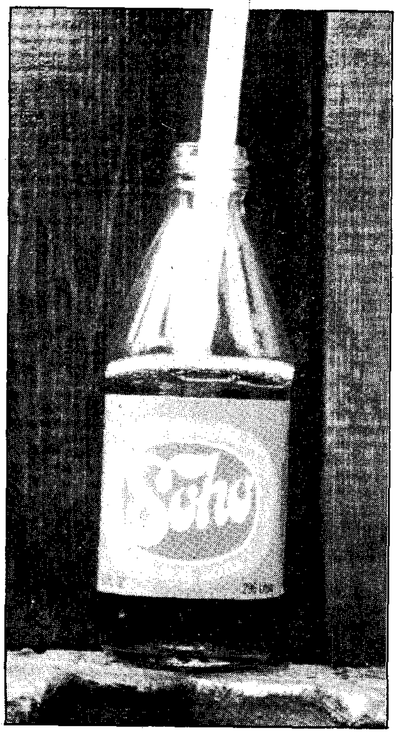
BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern



Pop Art

It's bottled in a kosher bottling plant in Brooklyn. "That's south of Houston, right?" says Sophia Collier, the 22-year-old writer who has created Soho Natural Soda. Her brew is the color of rosé, has seven calories per ounce, and tastes pleasantly but indeterminably fruity—blended as it is from herb, spice, and fruit essential oils and fruit concentrates, sweetened with fructose, and blessedly lacking artificial anything. Next, says Sophia, is a soda called Hint o' Mint, which has no sugar, no calories, and no sweetness whatever. Sounds like mouthwash.

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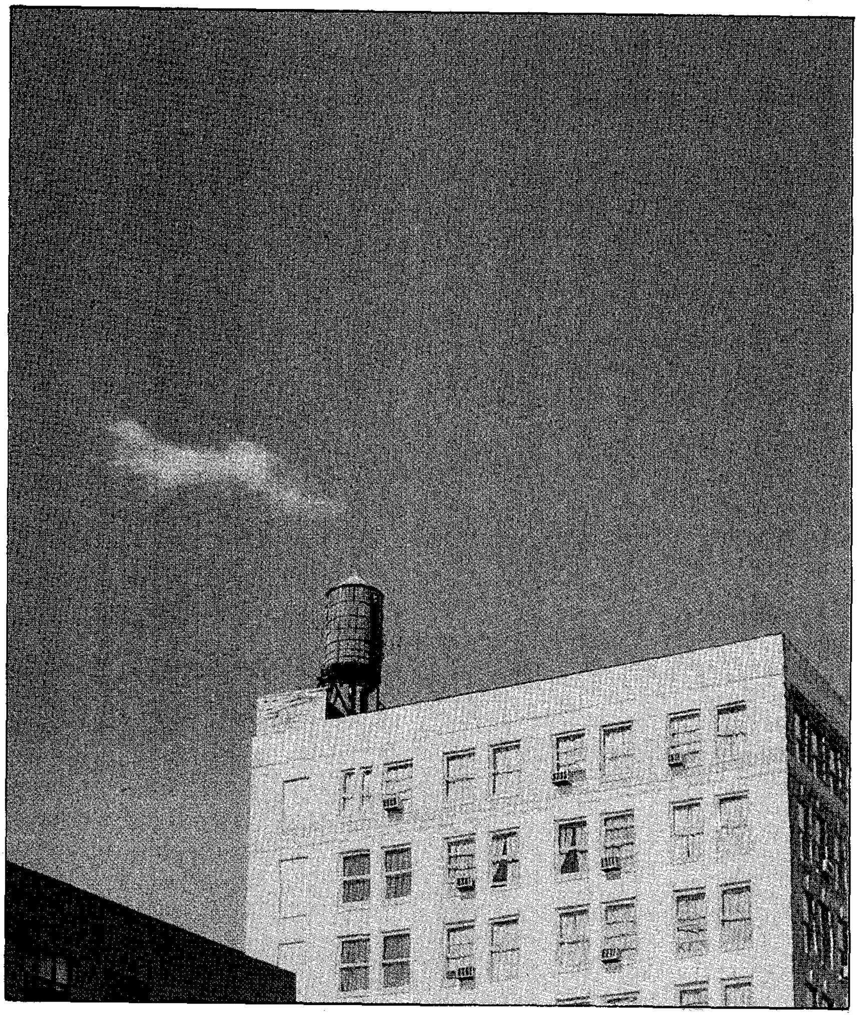
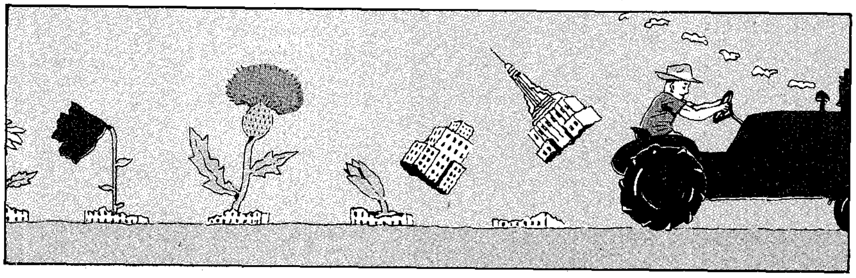


Blue Streak

"People walk around New York looking down. I think they ought to look up. I do. It's nice up there," says Daniel Morper, a painter with heaven on his mind. He loves New York's old buildings. He loves the little details on top of New York's old buildings. And the sky on top of those. He lives in, but does not exclusively paint, Chelsea. Why? "The sky over any place is fine with me."

DANIEL MORPER/*October 17–November 4/G. W. Einstein Company/243 East 82nd Street/628-8782*



Oh, Say, Can You Seed?

One dollar doesn't buy much, but it does buy a city lot that wants to be turned into a garden. The Department of General Services will lease a lot for a year to any community group that can prepare the soil for spring planting. The Horticultural Society of New York will give away wild-field-flowers mix to cover the lot; this includes black-eyed Susans, butterfly weed, milkweed, daisies, poppies, thistles, and coreopsis.

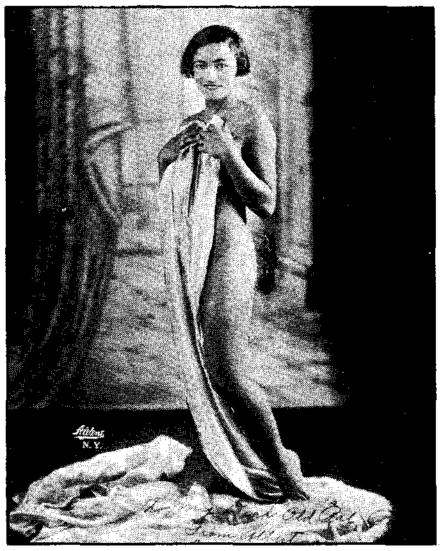
THE HORTICULTURAL SOCIETY OF NEW YORK/*128 West 58th Street/757-0915*

Photo: Jay Good; illustration, bottom, Steven Guarnaccia

Bring on the Hellman

Eight years ago, Lillian Hellman founded the Committee for Public Justice "to act as an 'early-warning system' against infringements of constitutional rights." This Sunday, she will chair a pre-election discussion, "Whose Country Is This?" . . . And uptown, following performances of Eric Bentley's new play, *Are You Now or Have You Ever Been*—about the Hollywood witch-hunt of the fifties—Colleen Dewhurst is reading Miss Hellman's famous letter to HUAC.

WHOSE COUNTRY IS THIS?/*October 22 at 7:30 p.m./Circle-in-the-Square/Reservations: 686-1245/Tickets: $3.50*
ARE YOU NOW OR HAVE YOU EVER BEEN
Promenade Theater/799-7690



Dark Victories

The boards are bright with black theater, and this did not start with *The Wiz*. It started, perhaps, with Brown's African Grove Theatre in the 1820s. And continued with minstrel shows, black operettas, and the American Negro Theatre. A new exhibition—with photos, posters, scripts, playbills, costumes, lectures, and symposia (featuring such panelists as Ed Bullins, Earle Hyman, Ntozake Shange, and Ellen Stewart)—is about to open. Shown here: Albertina Asch of the Harlem Renaissance, in the twenties.

BLACK AMERICA ON STAGE/*October 25–December 8/CUNY Graduate Center Mall/33 West 42nd Street/Free*

Gear of Flying

Would you rather have your bomber jacket designed in Paris or mass-produced in Taiwan—or have it made to government specifications by the kind of World War II nuts who put out a catalog that reads: "The pilot and his flying jacket became synonymous during those heroic and tragic days, and even today, the wearing of one of these jackets must, if only by association, be identified with the glory and nostalgia of this bygone era of aviation"? Avirex, Ltd., has leather jackets (Irvin RAF sheepskin, USAAF B-3 and B-9 sheepskins, USN G-1 leather, USAAC A-2 leather), headsets, goggles, wings, and I.D. bracelets. Avirex president Jeff Clyman, a former lawyer who succumbed to aviation mania (his father was a bomber pilot), is shown wearing a B-3 sheepskin ($300) and silk scarf ($18). The A-2 leather jacket ($100) is a copy of that worn by the Flying Tigers. The plane is a P.T-17 Stearman 1930s training biplane. **—Priscilla Tucker**

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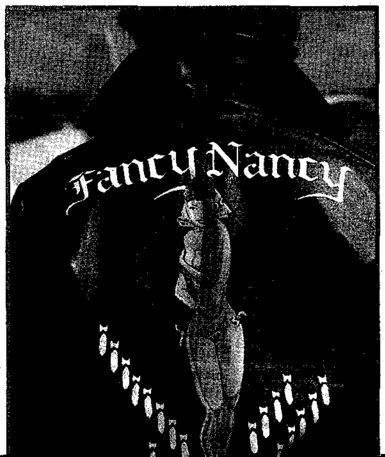
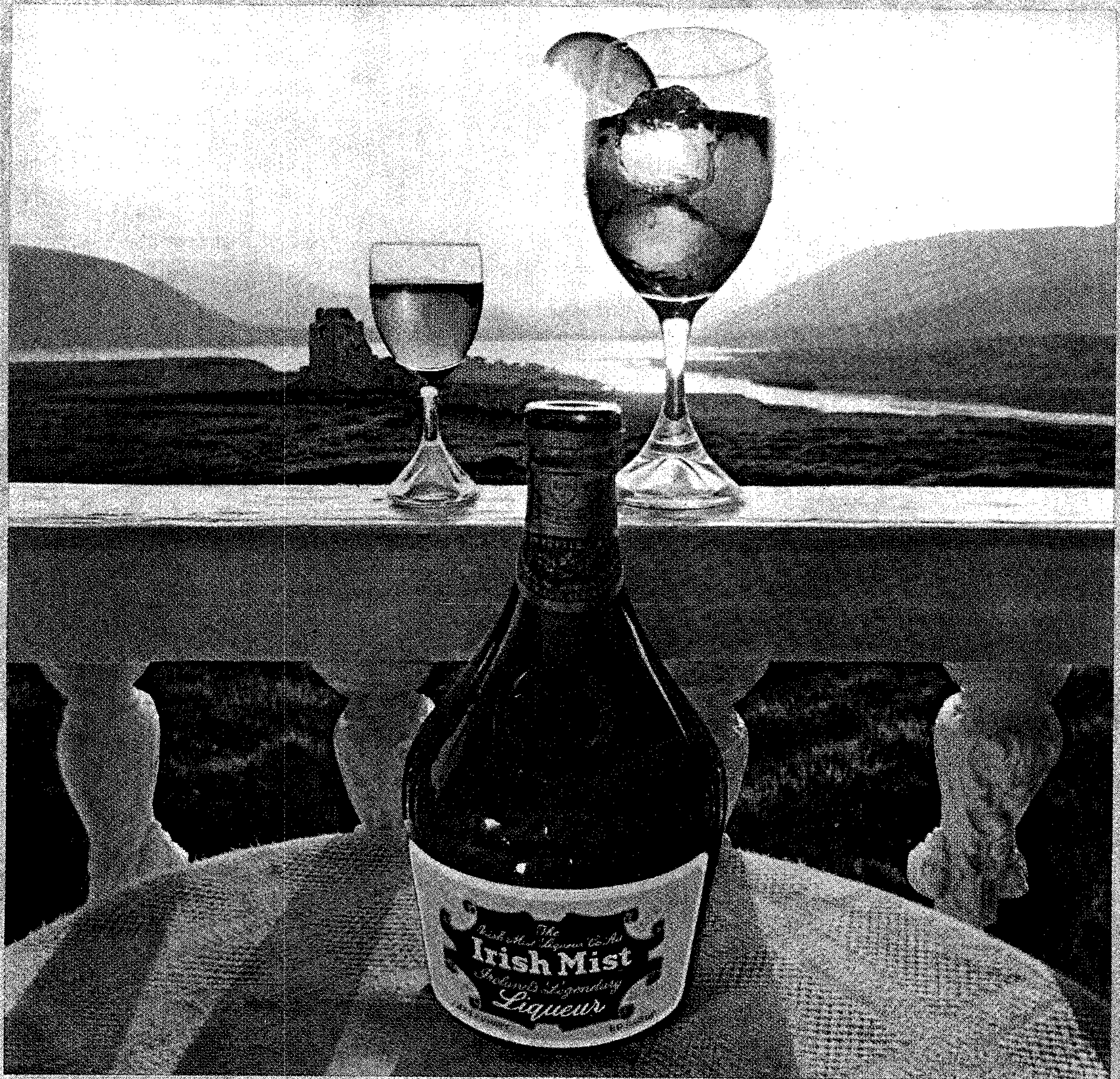


Photos: bottom, Matthew Klein

AN IRISH MIST SETTLED OVER THE EVENING.



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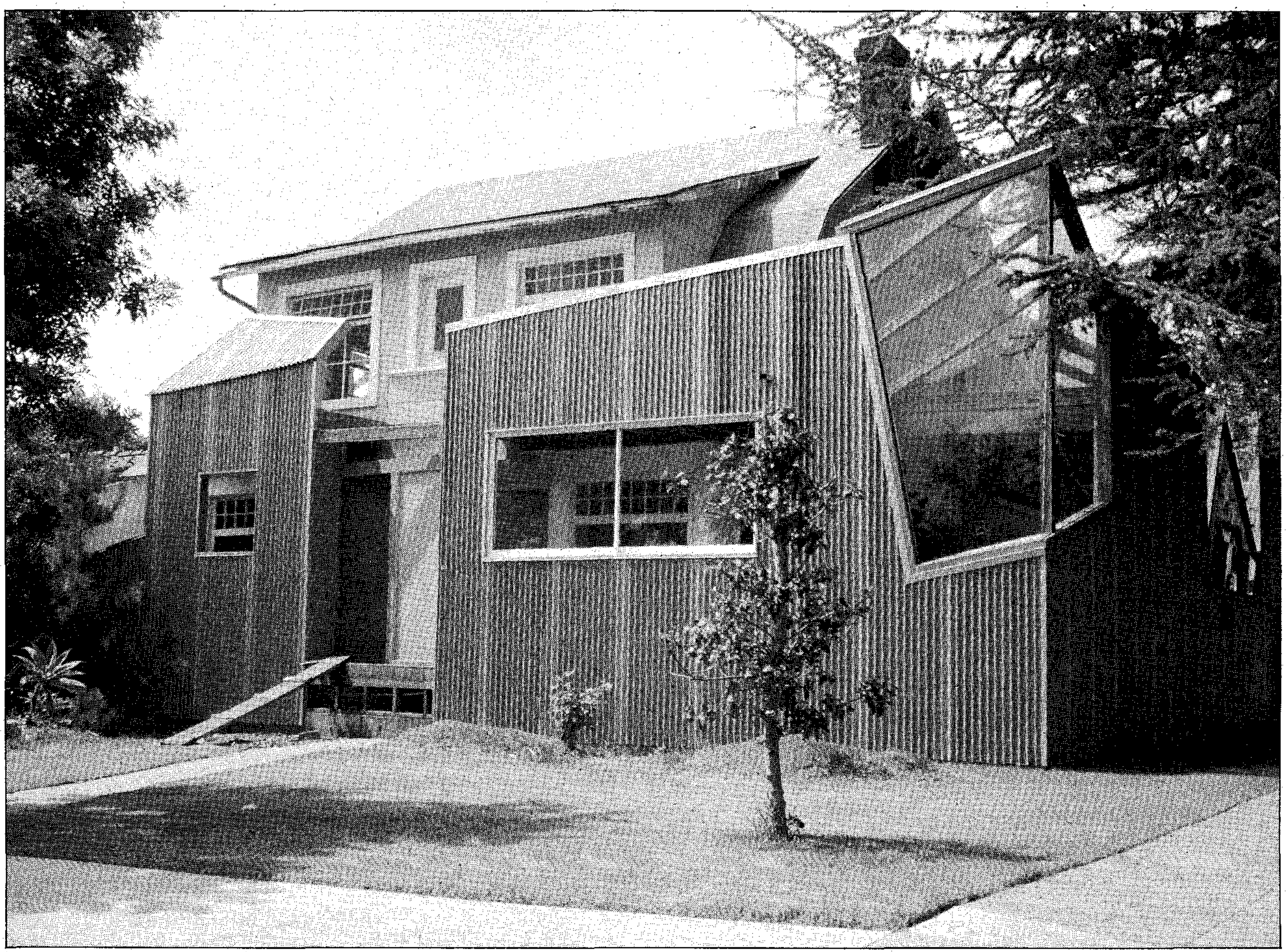
Architecture / Paul Goldberger

CALIFORNIA CORRUGATED

"... It is hard not to think of Gehry's truck-driver beginnings when you see his work. His buildings are harsh, industrial ..."



Santa Monica misunderstanding: *The industrial additions to this modest house may anger neighbors, but they epitomize Gehry's art.*

In 1949, when Philip Johnson was building his glass house and Robert Venturi was studying architecture at Princeton, Frank Gehry was driving a truck. Gehry kept on driving his truck while he studied design at night at the University of Southern California and is now California's most provocative and perhaps its most significant architect. It is hard not to think of Gehry's beginnings when you look at his work. His buildings are harsh, tough industrial objects, as far away from the genteel refinement of East Coast architecture as a dump truck is from a Porsche.

With the move of Cesar Pelli to the East, Gehry is the one California architect whose work has consistently been talked about in serious architectural circles, and the exhibition of his work at P.S. 1 (46-01 21st Street, Long Island City, through November 19) is likely to cause even more talk. The choice of Gehry, rather than a New York architect, for the opener of an architecture series at P.S. 1, the showcase sponsored by the Institute for Art and Urban Resources, is significant, for Frank Gehry's work deals with questions like the juxtaposition of clashing objects and the nature of process—issues that artists confront often but architects rarely admit to. It is also significant in that it affords New Yorkers a rare view of work from the West Coast.

The exhibit, which includes photographs and drawings of Gehry's buildings, is dominated by a number of models, at first glance a bizarre assemblage of messy, seemingly unfinished objects. At the entrance to the large exhibit room, one's movement is deflected by a partition of two-by-four-inch wood studs partially covered with sheet rock, also unfinished—a construction that sets the motif for the exhibit.

The show includes photographs of a number of large-scale Gehry buildings, such as the Concord Pavilion, the summer home of the San Francisco Symphony, as well as his best-known work,

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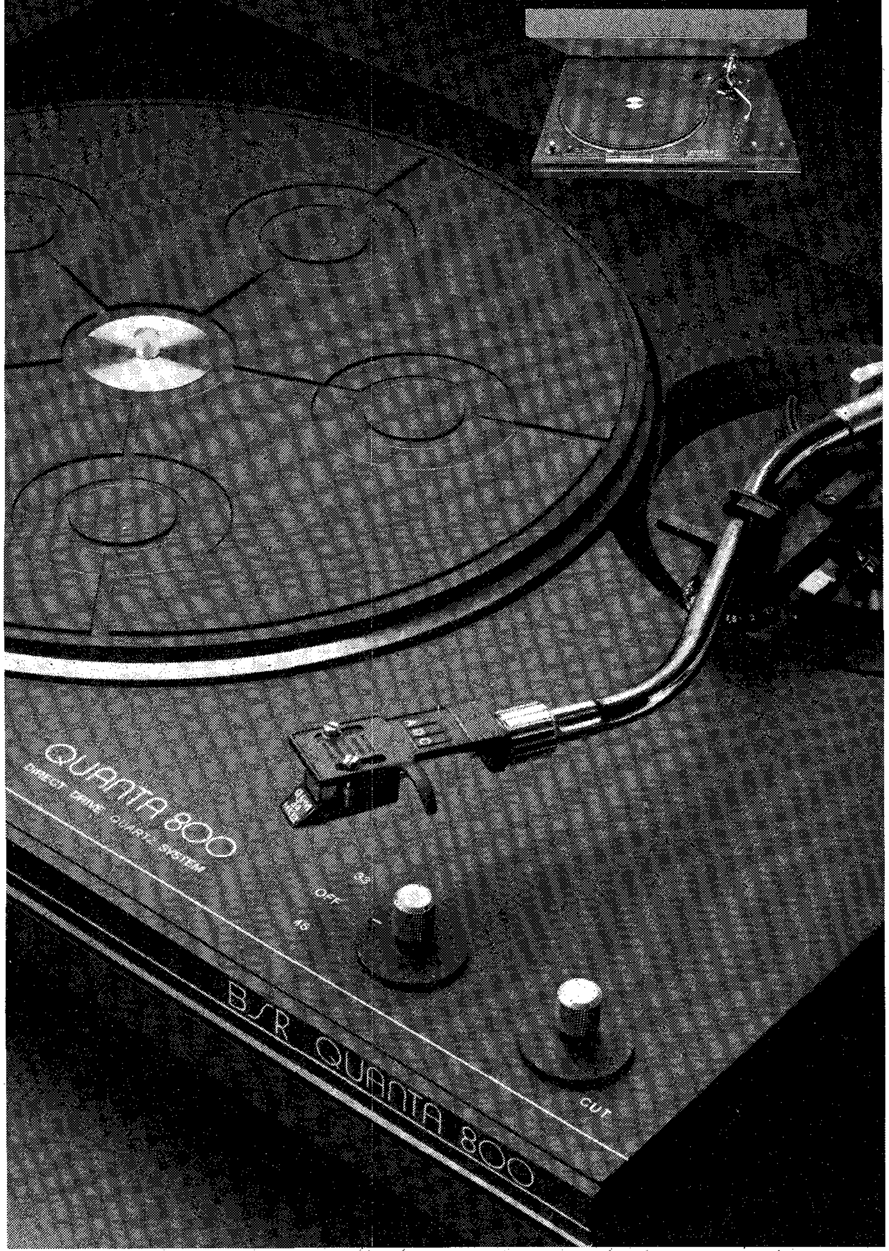

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the trapezoid of corrugated metal built as a house and studio for painter Ron Davis in 1974. But the centerpiece of the exhibit is Gehry's own house, now nearing completion in Santa Monica, which has been the target of considerable ire on the part of Gehry's neighbors.

Gehry and his wife purchased an old and undistinguished two-story, shingled Santa Monica house, a bit of suburban anonymity that could just as easily be in New Jersey. The architect then surrounded the house with a set of corrugated metal walls, roughly one and a half stories high, that permits the original house to poke up from inside the new structure, deliberately keeping the house as the tall centerpiece. The jagged top of the new outer section suggests the uneven cutouts of a small child, as do the trapezoidal windows that are cut into the new structure. The bizarre mix of industrial materials and the abstract, geometric forms make the whole thing look rather the way any Southern California house might if the earthquake had already struck.

The neighbors are livid, and the local press has been gleefully reporting their angry comments. It is true that Gehry has not been discreet and courteous in his design, and he has not followed the increasingly held (and generally correct) belief that one should add to a building in the spirit of the original. But this wild, eccentric house, so hard to understand at first, is the sort of work of art that earns the right to break rules. For what Gehry has done is set up a dialogue between the new structure, which is the wrapping, and the old structure, which is the core—and although that dialogue becomes intense and loud, it has a purpose. By standing up to that old house, by surrounding it with something so different, Gehry summons up strength in the original building we didn't know it had. He has not destroyed the integrity of the original building; he has stimulated it to participate in a dialogue of considerable power.

Now, that's a tough trick to pull off—you have to be very good to be able to taunt chaos this way and stop just short of it. There are no rules to guide such architecture—there is only intuitive understanding—and woe to the architect of less talent who tries to do something similar.

The Gehry house is shown in a combination of sketches on yellow legal pads, photographs, a model of a window detail, and one large model of the complete structure. That is one of the most valuable aspects of this show—it documents the architectural process thoroughly, from beginning sketches

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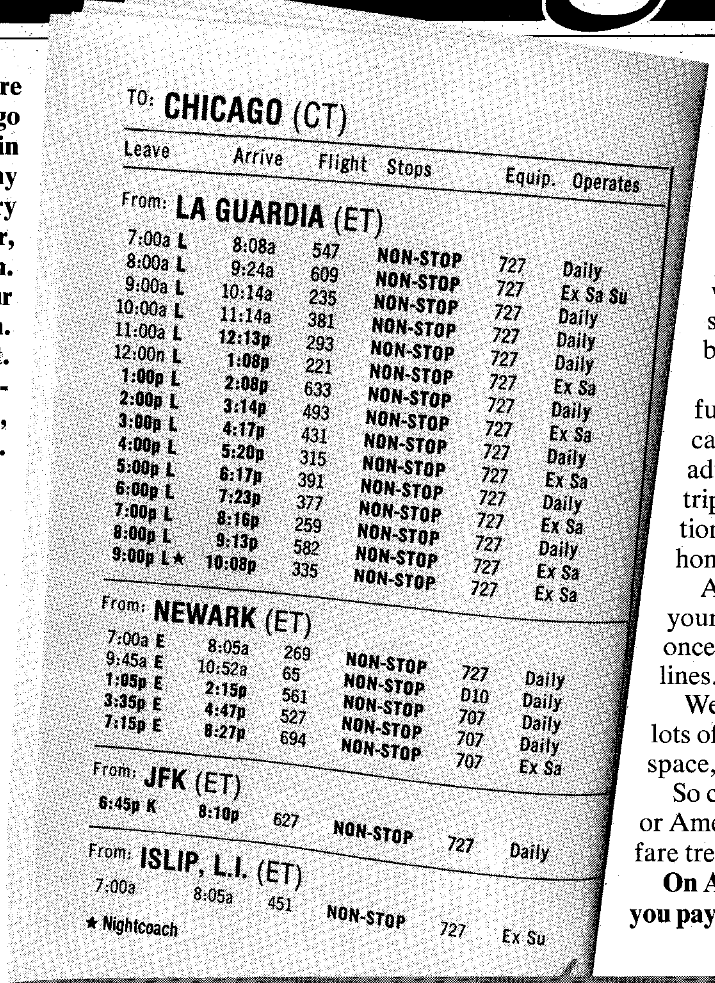

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8:00a L	9:24a	609	NON-STOP	727	Ex Sa Su
9:00a L	10:14a	235	NON-STOP	727	Daily
10:00a L	11:14a	381	NON-STOP	727	Daily
11:00a L	12:13p	293	NON-STOP	727	Daily
12:00n L	1:08p	221	NON-STOP	727	Ex Sa
1:00p L	2:08p	633	NON-STOP	727	Daily
2:00p L	3:14p	493	NON-STOP	727	Ex Sa
3:00p L	4:17p	431	NON-STOP	727	Daily
4:00p L	5:20p	315	NON-STOP	727	Ex Sa
5:00p L	6:17p	391	NON-STOP	727	Daily
6:00p L	7:23p	377	NON-STOP	727	Ex Sa
7:00p L	8:16p	259	NON-STOP	727	Daily
8:00p L	9:13p	582	NON-STOP	727	Ex Sa
9:00p L★	10:08p	335	NON-STOP	727	Ex Sa
From: **NEWARK** (ET)					
7:00a E	8:05a	269	NON-STOP	727	Daily
9:45a E	10:52a	65	NON-STOP	D10	Daily
1:05p E	2:15p	561	NON-STOP	707	Daily
3:35p E	4:47p	527	NON-STOP	707	Daily
7:15p E	8:27p	694	NON-STOP	707	Ex Sa
From: **JFK** (ET)					
6:45p K	8:10p	627	NON-STOP	727	Daily
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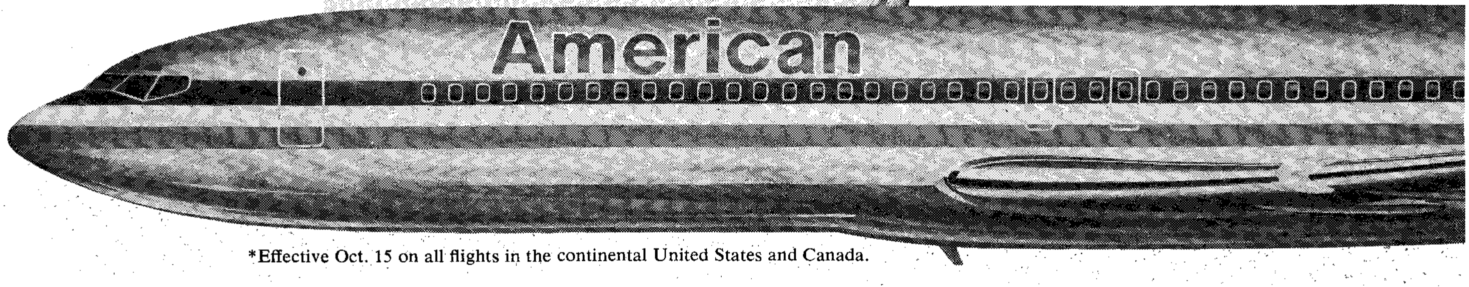

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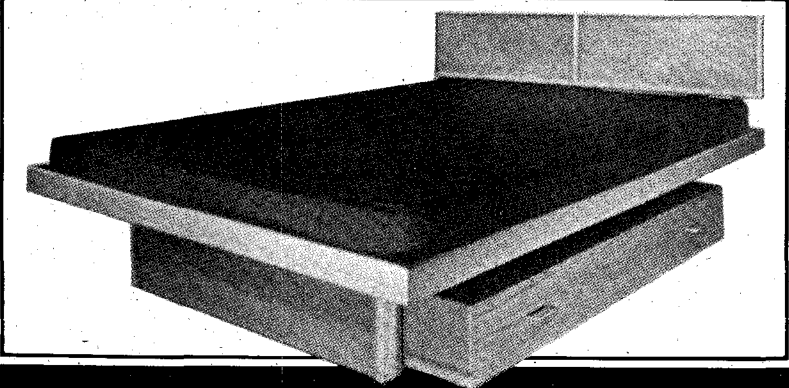

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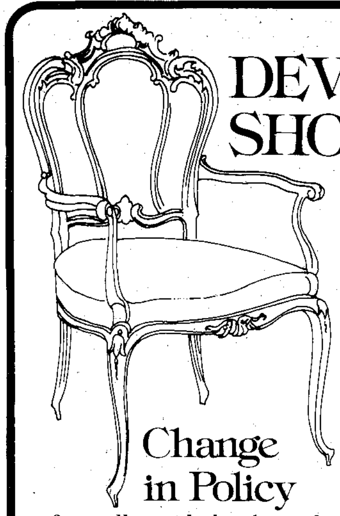

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through to the finished building. Ironically, given Gehry's penchant for having his buildings look unfinished, it is frequently the preliminary sketches that look more studied and complete than the real buildings. Gehry tends, in fact, never to finish his buildings entirely, another way in which he asserts his distance from the modernist tradition of pure and perfect objects: He sees his houses as part of an ongoing process (the Ron Davis house, for example, has been reconstructed and reorganized inside several times).

Just as exciting as Gehry's own house is the de Menil residence project, a house that will not be built in the elaborate form shown in the exhibit. A design for a carriage-house remodeling on East 69th Street, it would have been Gehry's first New York work. The house was to have been gutted and the original façade kept; rising inside the dramatic, multistoried space would have been two towerlike structures, connected by bridges, flying stairs, and balconies. The new structure deliberately paid no attention to the refined shell of the old; in this case, Gehry was doing the opposite of his own house, playing off a harsh, industrial interior object against a more ordered shell.

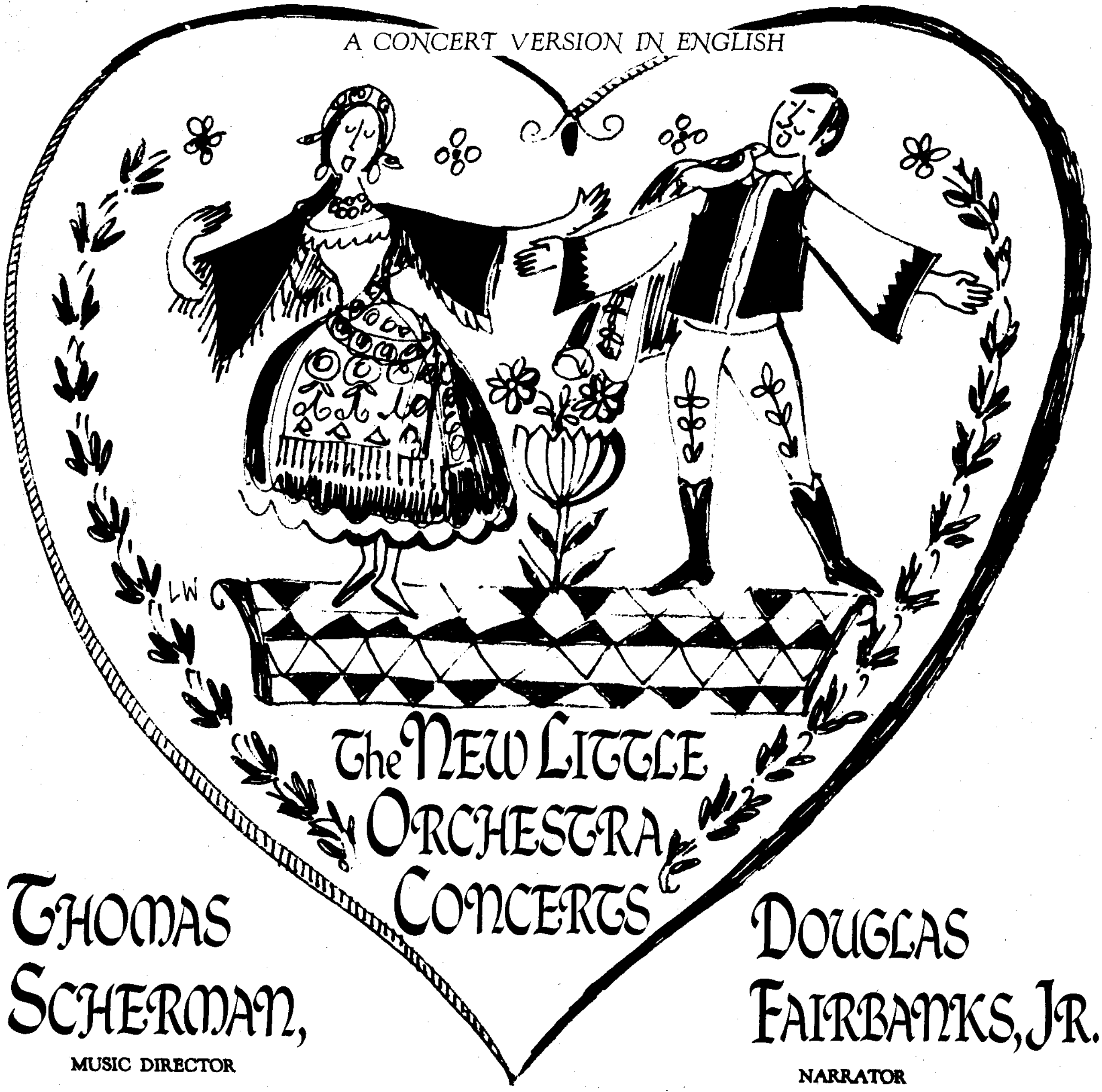
Gehry's work, for all its roughness, for all its intentional lack of finesse, is in part a tease—it plays at being far more primitive than it truly is. These are knowing, highly studied buildings; what they are doing is exploring certain ideas of juxtaposition, of collision even between physical forms and between conceptual ideas of what a building can be. There has been a lot of talk of the ordinary landscape among architects recently—Venturi and Rauch and Charles Moore, especially, have built buildings that use symbols from the architecture of the everyday landscape, picking up a pediment here, a cornice there. Gehry eschews that kind of ordinariness and chooses instead to deal with the even gutsier ordinariness of materials. He builds with corrugated metal, cyclone fencing, cardboard, and plywood, and he crafts out of these things highly abstract objects.

In this sense, Gehry may belong more to the modernist tradition of abstraction than to the currently developing post-modern world of cultural symbol. But this work breaks as sharply, in its own way, out of tired modernist dicta as does that of Venturi or Moore or the new, post–AT&T Philip Johnson. The Gehry buildings are not well mannered, but they are knowing explorations of form, of space, of materials. Thus, for all their shocking physical quality, they join in the tradition of all architecture. ■

Johann Strauss'

"The Gypsy Baron"

A CONCERT VERSION IN ENGLISH



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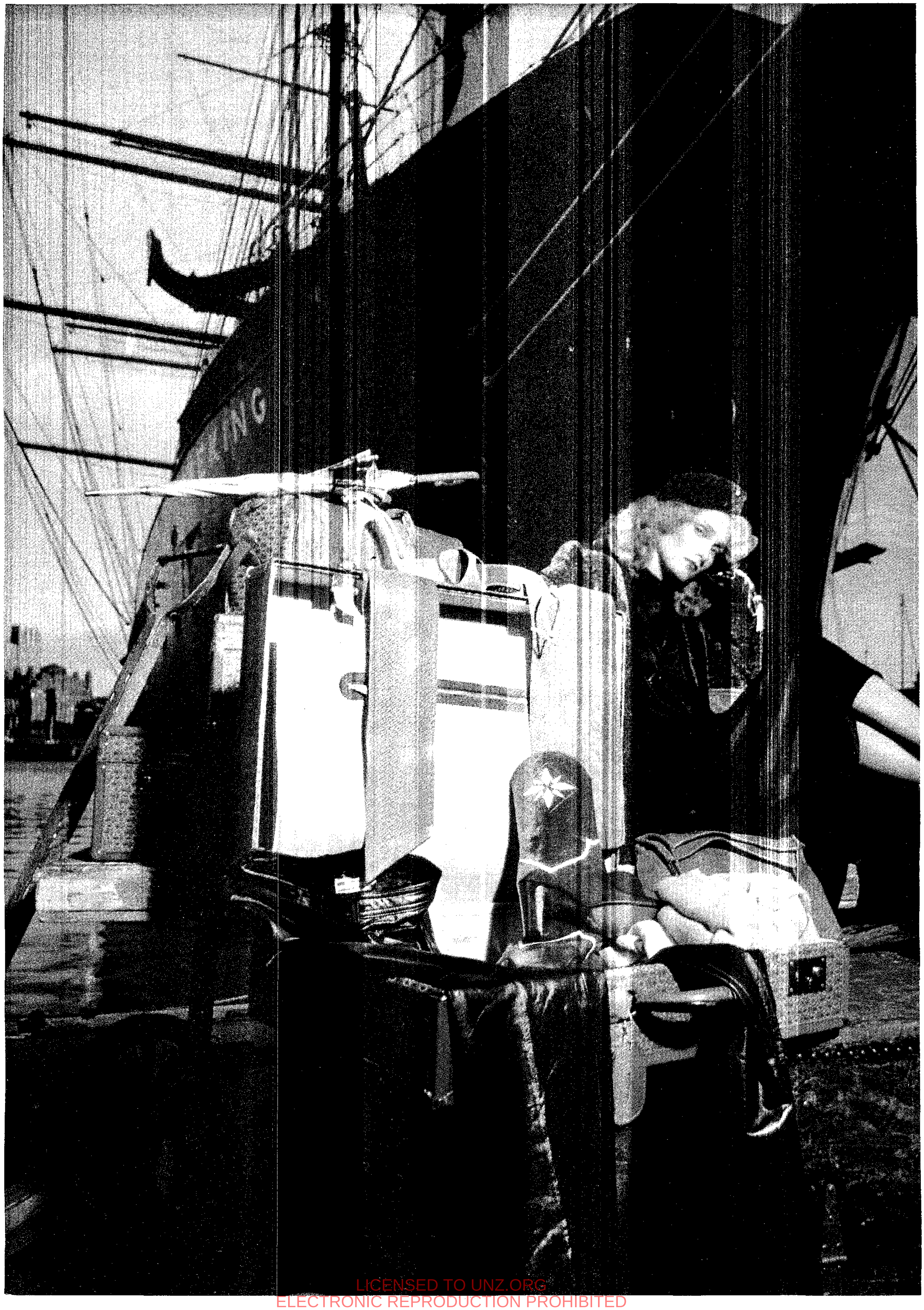
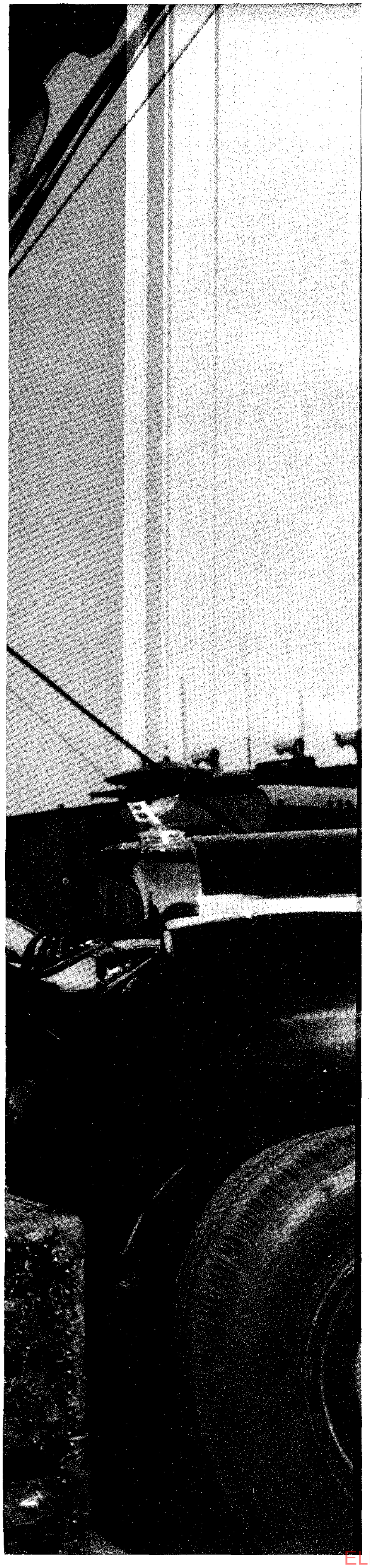




Fashion / Enid Nemy

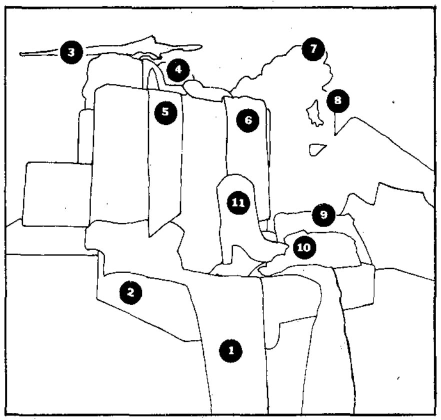
The New Status Symbols

"...Each season certain accessories take off; some of them have been around for years..."

Each season, a number of fashions and accessories take off, not necessarily in enormous volume, but among the women who start trends—Jacqueline Onassis, Nan Kempner, and Susan Fine, to name a few. The whys and wherefores are as elusive as a puff of smoke. Some of the things are so new they have barely hit the stores; others have been around for years, but have just now been discovered in a fashion sense.

One of the pleasant aspects of this year's crop is the almost complete absence of outward designer identification. The Geoffrey Beene scarf has a name on it; the Burberrys umbrella and Anne Klein jeans can be identified by the knowledgeable; but generally it is possible to make one's own fashion statement, rather than end up a walking billboard.

A small footnote about two of the items: The luggage, already carried by Rockefellers and Fords, was co-designed by Gerald Murphy, generally considered the prototype for the hero of Fitzgerald's *Tender Is the Night*. The gold apples were, until recently, the exclusive province of Charles Simon, a retired investment banker and treasurer of the Whitney Museum, who thought of the idea and had the stickpins and necklaces made for his friends. They were such a hit, they've gone public.



Little things that count: 1. *Lined jeans in shirt-weight black Cabretta leather by Anne Klein, $198 at Saks Fifth Avenue, Lord & Taylor.* **2.** *Waterproof tan-and-brown Diamond-pattern luggage by Wings, in cotton jacquard with brass and leather trim, comes in hard back or soft side; $100–$450 at B. Altman, Crouch & Fitzgerald.* **3.** *Beige heavy-nylon Burbrolly has polished wood handle, black silk tassel, Burberrys-motif border; $62 at Burberrys (9 East 57th Street).* **4.** *Suede evening shoes with rhinestone-studded four-inch heel by Charles Jourdan, $115 at Charles Jourdan (700 Fifth Avenue, at 55th Street).* **5.** *Soft wine leather sash by Yves Saint Laurent can be worn as an ascot, $35 at Bloomingdale's, Macy's Little Shop.* **6.** *Tissue-thin-suede fringed scarf by Geoffrey Beene for Jewel Case doubles as a sash, $45 at Bonwit Teller, Bergdorf Goodman.* **7.** *Tiny fourteen-karat-gold diamond-punctuated apple stickpin by Anchor Casting Company, $55 (necklace, not shown, $80) to order at B. Altman.* **8.** *Barrel-shaped 22-karat-gold worry beads (or necklace) by M & J Savitt, about $7,000 (with diamond-studded [7.55 carats] tassel, about $27,000) to order at Bonwit's.* **9.** *Shopping-bag-size whip-snake handbag by Judith Leiber, $360 at Bergdorf's, Saks.* **10.** *Tunic-length, twin-pocketed cashmere sweater by Calvin Klein, $150 at Bloomingdale's, Saks.* **11.** *New-length western boots are made in Italy by Roseta, $140 at Bergdorf's Delman shoe salon.* ■

Photographed by Laszlo Hege; suit from Bill Kaiserman/Rafael; shoes and gloves courtesy of Macy's; hair and makeup by Brian Seratt

Restaurants / Seymour Britchky

PIN-STRIPED PROLETARIAN

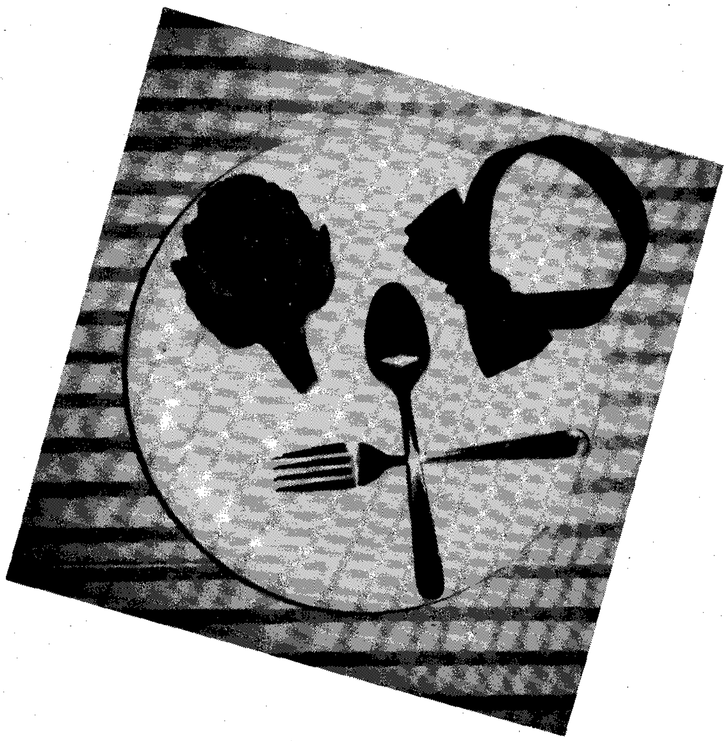
"...Christopher's is the first restaurant in New York in which the specialties of the house take a political position..."

To bring **Christopher's** to 28 East 63rd Street, its proprietors dismantled the Grand Café, the predecessor at the premises. Perhaps this was not a desecration equal to demolition of the old Penn Station for purposes of replacing it with a mammoth corn, but it will serve.

It is too bad that the splendidly audacious pink Deco accoutrements of the Grand Café could not be given another whirl. That place had pizzazz, festivity, the kind of voluptuous exaggeration that does not take itself too seriously, like a good stripper with a sense of humor. Instead, and possibly for the first time in New York, we have a restaurant that looks like an Ivy League suit.

Christopher's is masculinity without sex, formality without occasion, seriousness without a subject. It is self-consciously—almost embarrassingly—*different*, as if a mechanical mind addressed itself to the task of being "creative," broke an assortment of rules, and managed only to be peculiar. Christopher's could be the vestibule and lobby of a pre-war Sutton Place apartment building, except that that would not account for these awkward men in tailcoats delivering chili in copper tureens.

The restaurant is battleship gray, with chocolate-brown moldings and handsome candle sconces of brass and glass on the walls. The carpeting is gray and the banquettes are gray—with chalk stripes, as in the traditional men's suiting. High ceilings, a few mirrored walls, and stately columns make for a kind of stony spaciousness, and the virtually monochromatic spareness makes for an air of empty religiosity. In these surroundings, the staff, stiffly at their labors, seem like ushers at theirs. The only color in the place is the dark tartan on the chairs, a few sprays of dusky flowers, greenery in some of the corners. In the main dining room there is a massive liquor bar, off to the side a smaller bar at which waiters pick up cold food. No gaiety has been built in, but, as in almost any restaurant anywhere, when the room is filled with people, it warms up.



Simple white china and thin crystal, immaculately polished, glint on the white linen. On most of the tables there are small lamps with white shades, and they are shrewdly positioned to obscure the face of any companion sitting diametrically opposite you.

A former postal clerk, with a knack for judging unerringly whether an envelope weighs more or less than one ounce, recently hefted a serving of Christopher's smoked Scotch salmon and declared, unequivocally, that there were many more than sixteen such servings to the pound. A little, quick arithmetic established that at $6.50 the order (two translucent slices), the house was getting well in excess of $104 the avoirdupois pound. A nice canapé of very nice salmon, though of less bulk than necessary to judge it closely, but a very high-priced way to lose weight. By comparison, a one-ounce serving of osetra malossol caviar ($14.50 the ounce) is so filling that a stroll to Central Park and back, at the half-ounce point, is necessary before it can be polished off. This superb caviar is served with a half lemon that is wearing a loose-fitting gauze pant, and with crisp toast points. Garnishes of minced eggs and onions, capers, and sour cream come too, in little white ramekins, but those are an affront to the tender gray globules of rarefied oil and ocean perfume that is this superb roe. As you read on, you may well gather that the best food in the place is that to which the house does little or nothing. It does nothing to the Malpeque oysters, and they are fabulous—bright and cool, with a gleaming mineral sweetness; lemon does not hurt them, but it is a crime to dunk them in the cocktail sauce that is supplied.

Smoked turkey is swell when it tastes like turkey. At Christopher's it tastes like salt and mild smoke—not bad food, but it lacks the specificity of the basic ingredient it purports to be. The terrine of duck and veal suffers in a similar way, for neither of the meats of the title is discernible through the coarse liveriness of this grainy and excessively gelatinized paste. What is given as sliced sirloin tartare turns out to be very thinly sliced raw beef that has little flavor of its own, in a tart and

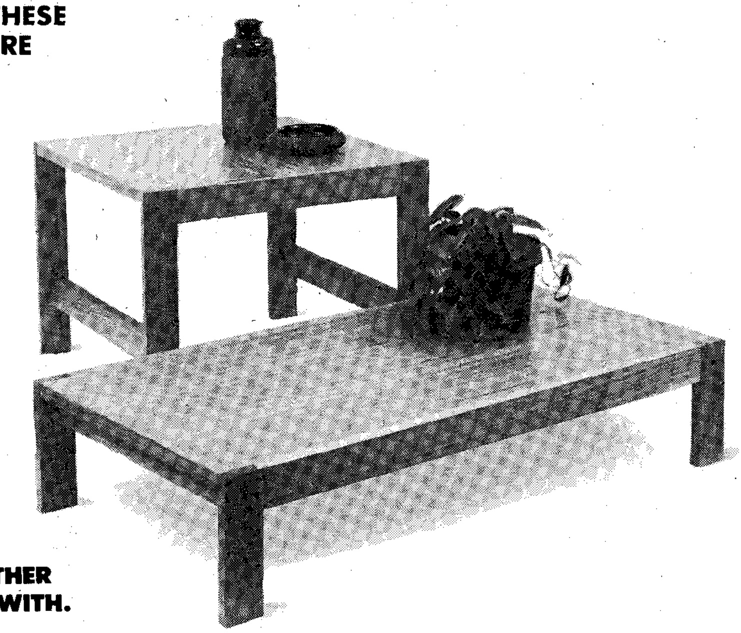
Photograph by Don Rodan

peppery dill sauce that would overpower the taste of the beef even if there were any—the sauce is sparkling, but it might as well be served on cold noodles, or in a bowl with a spoon, for the meat is only a carrier. Lots of good hams appear on appetizer menus around town, but almost never Smithfield ham. Christopher's has had the very good sense to list this exceptional meat instead of the usual prosciutto or Bayonne ham. Smithfield ham is simply terrific ham—dark pink, at once solid and fibrous and tender, a little salty and distinctly smoky. Happily, you get enough, the slices covering a good-size plate, except for a small plot given over to a bit of lovely potato salad—slices of firm new potato, skins on, in a mustardy dressing.

Occasionally the waiters here answer questions rather fancifully, and one of them describes borchock as "clear borscht." It is really a beet-flavored meat broth, and that is what you get when you order it, a few strands of duck therein, to no purpose. It is not a bad soup when tepid—however, it would certainly be better if it were served steaming-hot.

Most restaurants categorize some of their offerings as "specialties." This is useful when those dishes are the ones the restaurant makes best. Such listings are of some value also when the dishes are unusual ones, or common ones prepared in a special way. Some restaurants classify very profitable dishes as specialties, for obvious reason. Then there are the restaurants—and they are many—where the so-called specialties of the house are not better or worse nor more unusual or profitable than the rest of the menu; these places just figure that specialties are expected, so they print a few dishes in red. But Christopher's is the first place around in which the specialties of the house take a political position. And, believe it or not, tailcoats, cut crystal, and osetra malossol caviar notwithstanding, Christopher's is a proletarian restaurant! The specialties of the house are hash, hamburger, chili, chicken potpie, onion soup—the cheapest main courses on the menu, the food of the masses, the people's food, food with a social conscience, food you can eat to persuade yourself that you have never lost the common touch. Do not be surprised if on your way out you are surreptitiously slipped a poorly printed leaflet.

Another of those imaginative waiters tells you that the onion soup Lyonnaise is "onion soup with a pork chop and egg in it." Flunk. Bread-and-custard stew with a browned cheese topping is much, much closer. It does not taste bad, it just does not taste like dinner. But the best part of this dish is that if you are spotted eating it, one of your hosts may amble over to ask, hesitantly, how you like it. "Dee-licious," you tell him, which cheers him and gives him confidence, and he inches a few steps closer. Now he addresses you in the manner of one dapper sophisticate to another, laughing a little as he does so, in anticipation of the rollicking good story he is about to tell. "It is one of our most *controversial* dishes," he explains, "and many of our customers want to know why there is no *soup* in it!" And he and you have this really big laugh over those poor sillies who think that when the menu says "soup,"



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it means *soup*. When will they ever learn? You laugh so hard you hardly notice how hungry you are for that pork chop. The San Antonio chili consists of chunks of dull beef in spicy red broth—the dish has simply not come together. And the roast-beef hash, which arrives with ketchup thereon, an egg not, is fine hash, strongly seasoned, crusted, and hefty. But it is in the nature of hash that one eats a lot of it. Hash, to be hash, must be abundant. A little bit of hash is like a pony of beer. You cannot pretend that a dish of leftovers is a delicacy and eat it from the tip of your fork. The best of the "specialties" is the chicken pot pie, which arrives under a flaky pastry—crisp vegetables and moist chicken in an honest and milky broth. The bird itself is not a great one, but this is a far better version of this dish than you can get at, say, the Coach House.

Both the lamb chops (two) and the sirloin steak (diminutive) are accurately cooked, but tough. The steak is served with snail butter, and there is perhaps a harmony to this juxtaposition, but it is yet to be heard. The medallion of veal with morels is prettily browned, but pink at the center. Rare beef tastes rare, but rare veal tastes raw. The sauce separates on your plate.

The best hot food this place has produced is a fish of the day that one of those visionary waiters describes as sole in caviar mousse—the flaky fish is pristine, moist, and light, and the sauce that covers it is winy and gentle. The suspicion of caviar consists of a few grains here and there—marvelous food, caviar or no.

Good crème brûlée, a creamy custard under a layer of sugar that is caramelized and crystallized. And a good vacherin layer cake—crisp meringue, real whipped cream, berries, and a crust that is a lovely, light cake. The hazelnut cheese cake is heavy cheese cake made heavier, and the chocolate roll is wet. The place proudly wheels around a strawberry tart on which green berries are almost as prominent as the red. Plain berries are usually on the cart, and if they look ripe, have those, for they are served with perfect whipped cream.

The wine list skirts the best years, and you will do well if you stick to young, simple wines. Complete dinners for two, with a bottle of wine, around $50, with tax and tip. If that is not enough, the house will let you have a Hennessy Extra at $15 the snifter. Drink up. ■

Christopher's, 28 East 63rd Street, 355-2121. Lunch, noon to 3 p.m.; dinner, 6 p.m. to midnight. Closed Sundays. American Express, Diners Club, Master Charge, Visa.

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The Contaminant
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BY LEONARD REIFFEL

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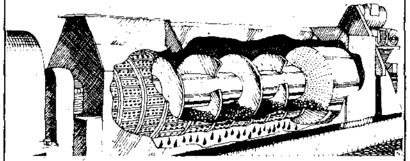
The most exciting time of the year at our family vineyards is "The Harvest" which starts in September, peaks in early October and usually ends in November. Fortunately, different grape varieties reach their "peak of maturity" at different times. This allows us to hand-pick each variety at exactly the right time, which would be impossible if they all ripened at once. It also permits us to ferment each wine separately.

When the grapes are ripe they are transported carefully and quickly to the winery where our crusher-stemmer discards the stems from the berries and releases the juice. The resulting "must"



(skins, seeds and juice) is pumped to either fermentation tanks or presses. These pneumatically-controlled wine presses squeeze out the remaining juice. Red grapes are warm- fermented before pressing so that the skins may impart their deep, rich color to the initially clear nectar. The juice of white grapes is cold-fermented after pressing to achieve light to golden color and retain a delicate fruity flavor and aroma.

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SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

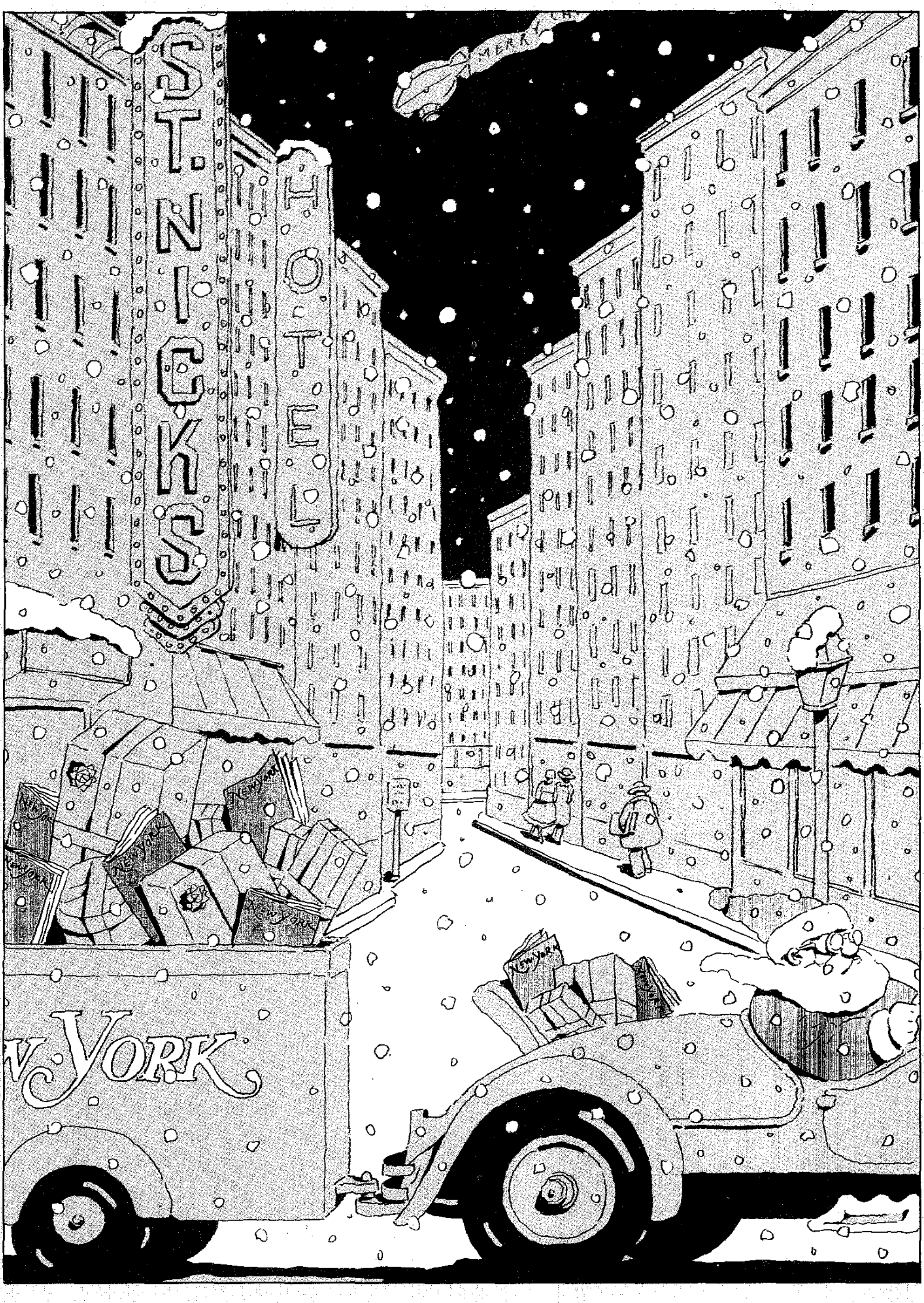
Men's clothing—Hampshire International is opening its doors to the public again and is offering literally hundreds of suits, coats, sport jackets, and trousers at wholesale prices. The fabrics, all 100 percent wool, come from England, Scotland, and Ireland, and the size range is 36–44 short, 36–50 regular, and 38–50 long. Suits, in flannels, mid-weight worsteds, solids, stripes, checks, etc., all vested and with traditional British styling and cut, are $99 each; houndstooth trench-style coats, selling for up to $230 farther up Fifth, are $110 here; single-breasted herringbone coats, $99; British-warm officers' coats in taupe, camel, or navy, elsewhere up to $250, here $99–$125, depending on fabric; 100-percent-worsted doeskin-finish single-breasted blazers, in navy, black, charcoal brown, or camel, $65; worsted or tweed blazers, $55; all-wool worsted slacks, in five basic shades, waist sizes 30–46, retail $39–$45, here $22 and $24; a limited number of silk trench-style raincoats, now $89. Checks accepted; no credit cards; no alterations; all sales final. *Hampshire International, 85 Fifth Ave., at 16th St., fourth floor (924-3832); Mon.–Fri. 8 a.m.–5 p.m., Sat. till 3 p.m.; while stock lasts.*

Wine—Forest Hills Liquor is having a most unusual six-day wine sale. Savings are the same for a single bottle as for cases—20 percent off the shelf price—and each day a different group of wines is on sale: on Thursday, 20 percent off on all Italian wines; Friday, all Rhone wines; Saturday, all red Burgundies; Monday, all red Bordeaux; Tuesday, all German wines; Wednesday, all American wines. The only exceptions are fair-traded items, such as Lancers wine. Delivery is free to all five boroughs, Nassau, and Westchester on purchases of over $35. Cash and carry (under state law, wines and spirits may not be charged); checks accepted. *Forest Hills Liquor Corporation, 108-09 Queens Blvd., Forest Hills (268-0800); Mon.–Sat. 9 a.m.–9 p.m.; 10/19–25 only.*

"Posh Sale"—The Lighthouse is having its annual "Posh Sale" for four days only. Try to get there early. The proceeds, of course, go to aid the Lighthouse's work with the blind and visually handicapped; the items for sale are donated by many wealthy and famous people, as well as by department stores and designers themselves. Almost everything is secondhand and one of a kind but in good to excellent condition, and the prices are terrific. Examples: Sibley Coffee blue knit gown, $30; Stephen Burrows black-chiffon evening gown, $55; print-knit evening suit by Balmain, $55; Anne Klein green crushed-velvet dress, $85; two-piece Pauline Trigère suit, $125; black satin Lanvin pants, $35; Norell wool suit, $175; new Bill Blass neckties, $5–$8; new Izod sweaters for men, $10 and up; used fur coats, from $200; also household items, books, records, luggage, scarves, accessories, costume jewelry, handbags, etc. In a celebrity corner are two pairs of autographed dancing slippers, one from Patricia McBride and one from Mikhail Baryshnikov, an autographed copy of Ethel Merman's autobiography, and items donated by Mayor Koch, Tammy Grimes, Helen Hayes, Henry Fonda, Jane Alexander, and many others. Checks accepted with two pieces of identification; no credit cards; all sales final. *The Lighthouse, New York Association for the Blind, 111 East 59th St. (355-2200); Tues. and Thurs. 10 a.m.–8:30 p.m., Wed. and Fri. till 6 p.m.; 10/17–20 only.*

China and cutlery—This importer is bringing prices down on a number of pretty things: Val St. Lambert crystal, in the Monticello pattern, half price: 13-in. platters, now $13.75; 10-in. bowls, now $11.75; compotes, now $8. Lauffer stainless-steel trays, made in Italy, were $25–$50, now half off; Vannes le Chatel crystal, now 30 percent off; Mikasa china, Coquille pattern, eight services (45 pieces), list $150, now $80; Block china, black-and-white Transition pattern, service for four, list $120, now $80. Lauffer stainless-steel flatware: Bistro III, list $17.50 a setting, now $8.50; Magnum, $28 a setting, now $22. Supreme stainless-steel cutlery, Aperto pattern, list $17.50 a setting, now $11; Stanley Roberts flatware is also reduced. American Express, Diners Club, Master Charge, Visa accepted; no checks; all sales final; UPS delivery extra. *Robin Importers, Inc., 510 Madison Ave., near 52nd St. (753-6475); Mon.–Sat. 9 a.m.–6 p.m.; through 11/30.* ▬

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*



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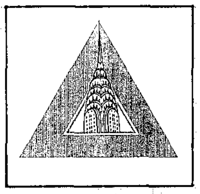

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Just complete and return the Christmas gift order card bound into the magazine. (If order card is missing, please mail your order to: *New York* Magazine, P.O. Box 2971, Boulder, Colorado, 80322.) And, in the meantime, we'll send you greeting cards with which to announce your gifts!

But Christmas is fast approaching — so give your friends *everything* New York has to offer today.

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NEW YORK
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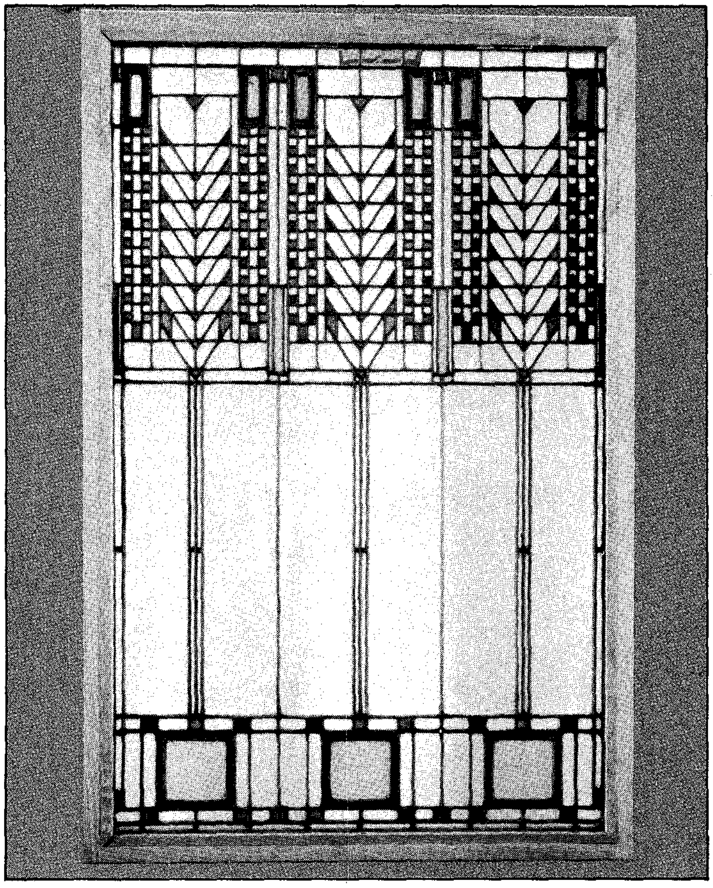
Art / John Ashbery

WRIGHT THEY ARE

"...Even his clients' clothing and the landscape outside their windows were taken by Wright as part of the overall experience..."



Moving Wright along: *Leaded-glass, wood-frame window (1904), 41½ by 26¼ inches, designed by Frank Lloyd Wright for the Darwin D. Martin House in Buffalo, New York.*

Frank Lloyd Wright was not only the greatest architect America has yet produced, he was one of our greatest creators in any of the arts. Furthermore, he was, with Whitman, Jackson Pollock, and a few others, an American genius who could only have been an American. For this reason we prize him.

But architecture, unlike poetry and painting, is a particularly fragile, vulnerable, and ephemeral art form. The greater the architect, the stronger the repressive forces that mean to see to it that his work lasts no longer than a generation at most. And Wright's work seems to have had a fatal magnetic attraction for the wrecker's ball.

In New York we tend to shrug off this situation and are even, sad to say, a little proud of it. New York never stands still but is constantly rising and falling—"a fountain of bricks and mortar," as E. M. Forster wrote of contemporary London in *Howards End.* Our recently vanished architectural patrimony can fill a large volume like Nathan Silver's *Lost New York.* New Yorkers even feel a cautionary thrill at the thought of the evanescence of such monuments as McKim, Mead, and White's Madison Square Presbyterian church, which stood for scarcely a dozen years before succumbing to progress. We feel a secret admiration, mixed with terror, for the giant who does things in such a big way, and we pride ourselves on scarcely noticing the gaps in the city's skyline that weren't there yesterday, for example the breezily modernistic Airlines Building on 42nd Street that is now almost razed, and whose demise has, to my knowledge, elicted nary a sigh from the press.

That's New York, and, given the fact, we can be grateful that Wright built only one major building here. As it is, Wright's buildings haven't had an impressive survival record, even in Chicago, the city from which his work sprang and which has always been known for its encouragement and preservation of modern architecture.

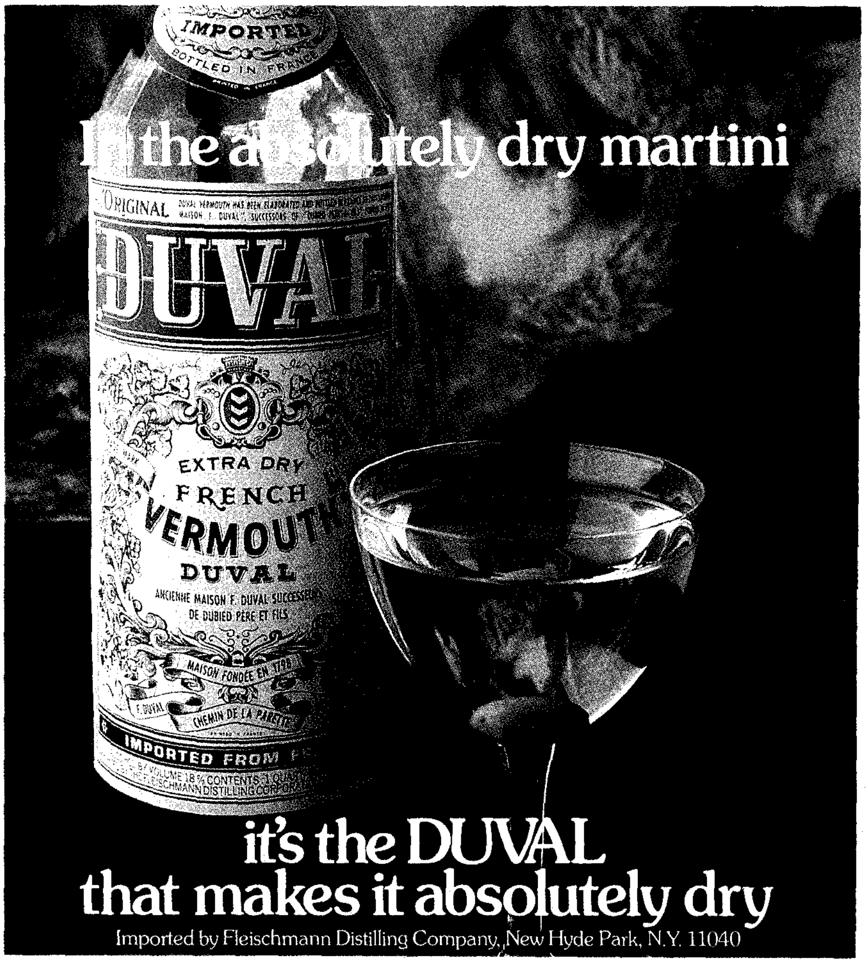
These are thoughts prompted by a visit to "The Decorative Designs of Frank Lloyd Wright," now at NYU's Grey Gallery, for, without the high mortality rate of Wright's creations, the show could scarcely have been assembled at all. This is actually an assortment of flotsam and jetsam—of *inspired* flotsam and jetsam—plans and photographs, stained-glass windows, and fragments of masonry, with furniture, dishes, and table linen from his interiors, *none* of which, we are told, has survived intact, while very few have been preserved to any considerable degree. A white cup and saucer, chastely ornamented with a band of geometrical red "confetti," is one of the rare remaining objects from Wright's Midway Gardens, a vast but short-lived restaurant-and-entertainment complex built by him for Chicago in 1914. The cup and saucer seems as remote in time as a Pompeiian goblet. It belonged to the architect's son John, who wrote of it in his book *My Father Who Is on Earth:* "To me, all that marks the spot is a single white cup and saucer . . . Dad designed it especially for the Gardens—I drew it—Shenango China made it. I love to drink from its lips."

The earliest piece in the show is a fretwork panel from the Harlan House in Chicago (built (1892, demolished 1963), whose abstract leaf pattern still shows the influence of Wright's master, Louis Sullivan: Its striking, conceptual modernity is as yet tempered by a *fin de siècle* lushness. As Wright advanced into the period of his "prairie" houses, the designs, still based on natural forms, become more stylized and geometrical, as in the circa-1893 copper "weed holder" (Wright was very fond of weeds) or the two terra-cotta blocks from the Francis Apartments in Chicago (1895–1971). By the first decade of this century his genius for deriving essentials from nature, then reinventing them while suppressing the inessentials, had resulted in masterpieces such as the Robie House in Chicago's Hyde Park section, whose dining-room table and chairs are on display in this exhibit (as always with Wright's dining-room furniture—he is said to have considered dining as something of a liturgical experience—they are impressive and a little forbidding), and in the beautiful but no less hieratic office furniture for the Larkin Building in Buffalo—another recent casualty. The armchair shown here as well as the photographs of the Larkin Building's interior suggest a working space dignified by vertical shafts of light and air.

Wright's next "period" began after a trip to Europe in 1909 and, for purposes of architectural historians, lasted until 1930. It included such major projects as the Midway Gardens and the also-demolished Imperial Hotel in Tokyo, razed only ten years ago, from which a few tantalizing fragments have been resurrected here: dishes with a lovely, spirited design of interlocking circles; a side chair; upholstery fabric dotted with circles which suggest flowers; a cream pitcher from a tea service that was Wright's only work in silver. Among the stained-glass windows which have been beautifully installed in the Grey Gallery's windows on Washington Square are three from the Avery Coonley House in Riverside, Illinois, including one from the children's "kindergarten" whose festive geometrical design suggests a parade.

In the 1950s, Wright designed furniture and fabrics for a mass market; the former were manufactured by Heritage-Henredon, the latter by Schumacher. These have a certain distinction, although one wonders if this may not be because we know that Wright signed them; in any case they are a distant echo of the early important work. The show also includes a number of objects by artists working in a spirit parallel to Wright's: Mackintosh, Josef Hoffman, Aalto, Mies van der Rohe.

Wright never conceived of decorative design as something separate from architecture: Furniture, carpets, plants, and on occasion even his clients' clothing and the landscape outside their windows were taken in hand by him to become part of the overall experience of living within his work. This exhibition, therefore, has a fragmentary character, since the objects in it can never be experienced as complete in themselves. By the same token it is an exciting experience because it does bring the architecture, through details that allude to and marvelously evoke the whole, within the confines of an art gallery. (33 Washington Place; through November 4.) ▬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Home Furnishings

Soap Opera

By Ruth J. Katz

> "...There are spa-type bath fixtures and one-piece bath 'suites' that would make your old tub foam at the spigot with envy..."

Not too long ago, the only way to take a truly splendid bath was to book a flight to Tokyo or check into the Kitano Hotel at 38th Street and Park Avenue, generally frequented by visiting Japanese, who seek its large soaking-tubs. Today, however, you don't have to go abroad. You can stay home—right at home, in your own apartment. Plumbing-equipment makers are producing spa-type bath fixtures and one-piece bath "suites" that would make your old tub foam at the spigot with envy. "Environment" from Kohler, for instance, offers "Warm Ambiance," "Baja Sun," "Tropic Rain," "Jungle Steam," and "Chinook Winds." If all this strikes you as excessive (and don't ask the price), then consider a more modest indulgence—the portable whirlpool unit. Sybaritic bathers may call it a mere compact car among bath furnishings. Never mind—it creates a perfectly sensational, invigorating bath.

Many of the new bath boutiques around town (and, of course, the venerable Caswell-Massey and Kiehl pharmacies) carry a wide variety of wonderful-smelling soaps, essences, and bubbles to soothe your troubles. Dr. Bronner's Peppermint Soap is one—a totally exhilarating experience. Follow a tingling Dr. Bronner's sudsing with one of the most sensuous après-bath treats around town—Chocolate Mint Massage Lotion. The aroma is so yummy, you'll be tempted to mix the lotion with club soda and serve it at your next bath-warming party. Now, everybody into the tub.

Sandy Faison, currently appearing as Daddy Warbucks's secretary in Annie*, relaxes in the splendor of La Vasca Tonda (1), an exquisite bathtub-in-the-round. This tub, available also in red, beige, blue, black, and brown, has a six-foot-long soaking area and a small seat; it is capacious enough for two (thin) people. Hot water for the shower heats the towel rack. It's $4,000 in white, higher in colors; with hydrojets, $5,600 in white, $5,800 in colors, at the Hastings Tile and Il Bagno Collection, 404 Northern Boulevard, Great Neck, Long Island.*

(2) Sailboats are $4.40 $26.50 at dollsandreams, 454 Third Avenue, near 32nd.

(3) Cuddly little animal sponges are $6.25 each from Crabtree & Evelyn, 1310 Madison Avenue, near 93rd.

(4) These thick, 100-percent-cotton-pile towels—also available in beige, brown, and white—are 28 by 49 inches and 36 by 70 inches; they cost $24.50 and $44.50, respectively, at Porthault, 57 East 57th Street. From Porthault, but not shown, is the largest bath sheet in town, 60 by 72 inches, $99 for solid colors, $128 for prints, including leopard.

(5) Chocolate Mint Massage Lotion, six ounces for $6.50, from Barone, 414 West Broadway.

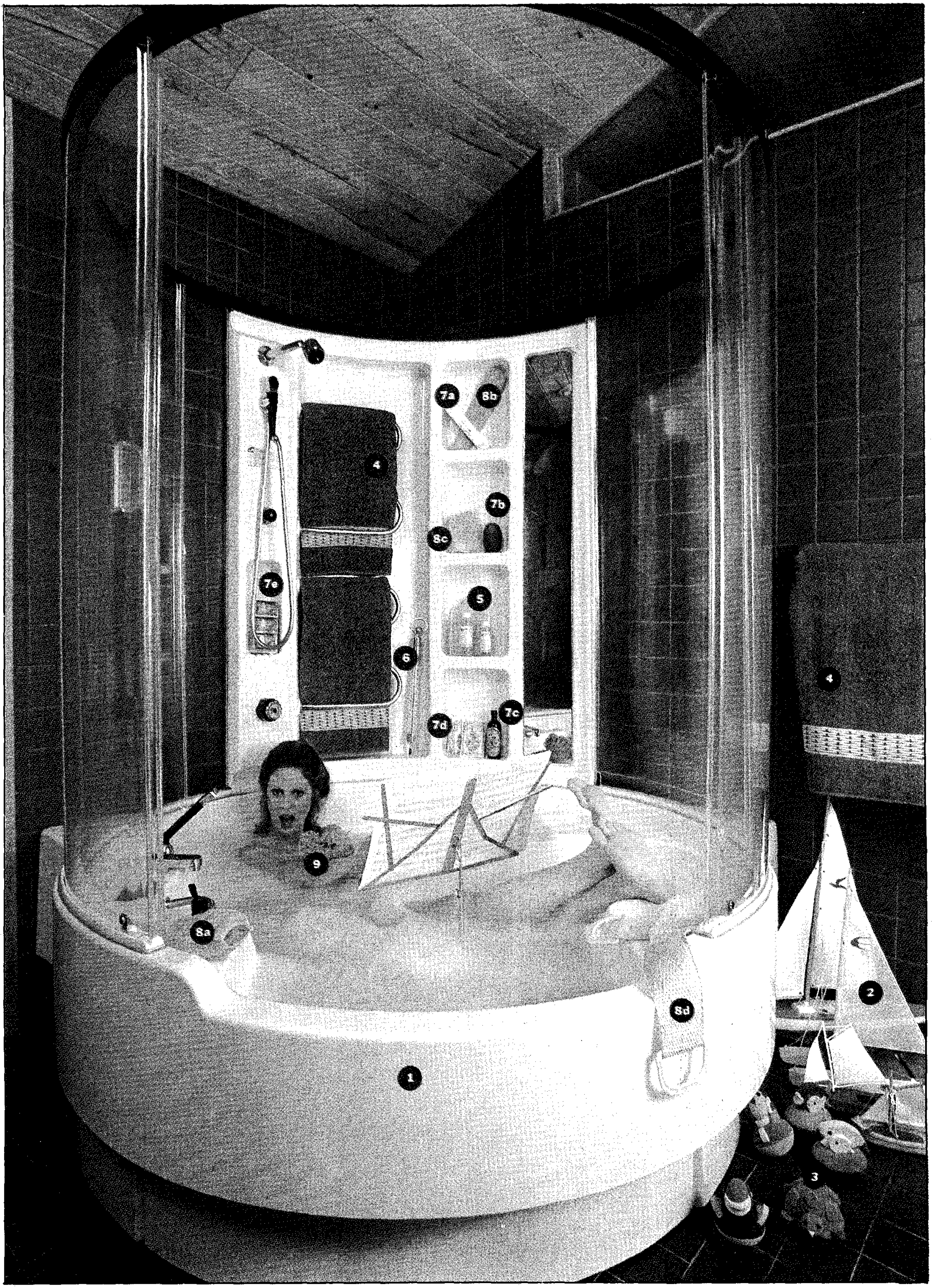
(6) The giant tub thermometer is $89.50 from Hammacher Schlemmer, 147 East 57th Street.

(7) From the Soap Opera, 51 Grove Street:

(a) Bath cubes in heather, lavender, and violet fragrances by Crabtree & Evelyn, $2.50 per packet of six (makes twelve baths). (b) Royal Swedish Hair and Body Soap by Victoria Helsingborg, $3 per cake. (c) Eau de Fleurs d'Oranger by Parfumerie Monpelas, $4 per bottle. (d) English Bath Salts by Gilchrist & Soames in a variety of floral fragrances, including poppy, $1.50 per packet. (e) Jabon de Patchuli from West Germany, $4.50 for three bars.

(8) Vital accessories for the refreshing bath, from Crabtree & Evelyn: (a) A two-sided loofah mitt, one side with horizontal grain, the other with vertical, $3.50. (b) A tall loofah sponge, $2.25. Loofahs are extracted from vegetables, then thoroughly dried. Soak them carefully before using. (c) Aloe mitt, with bristle-like hairs, $11.50. (d) Aloe strap, $14.50.

(9) A natural sponge, from the Dear John Bath Boutique, 113 Christopher Street. Prices range from $3 to $10.



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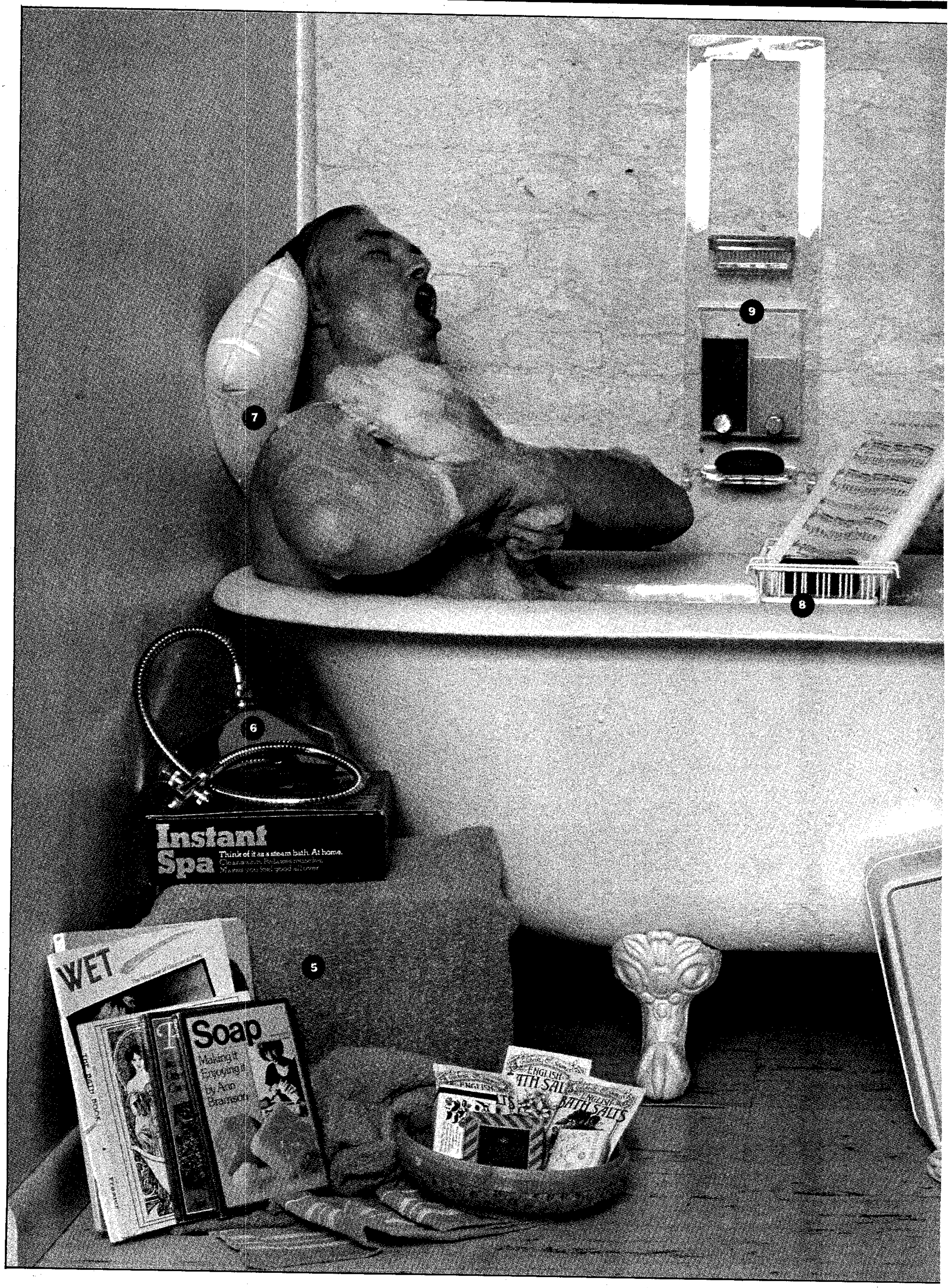
Photographed by Peter M. Fine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7
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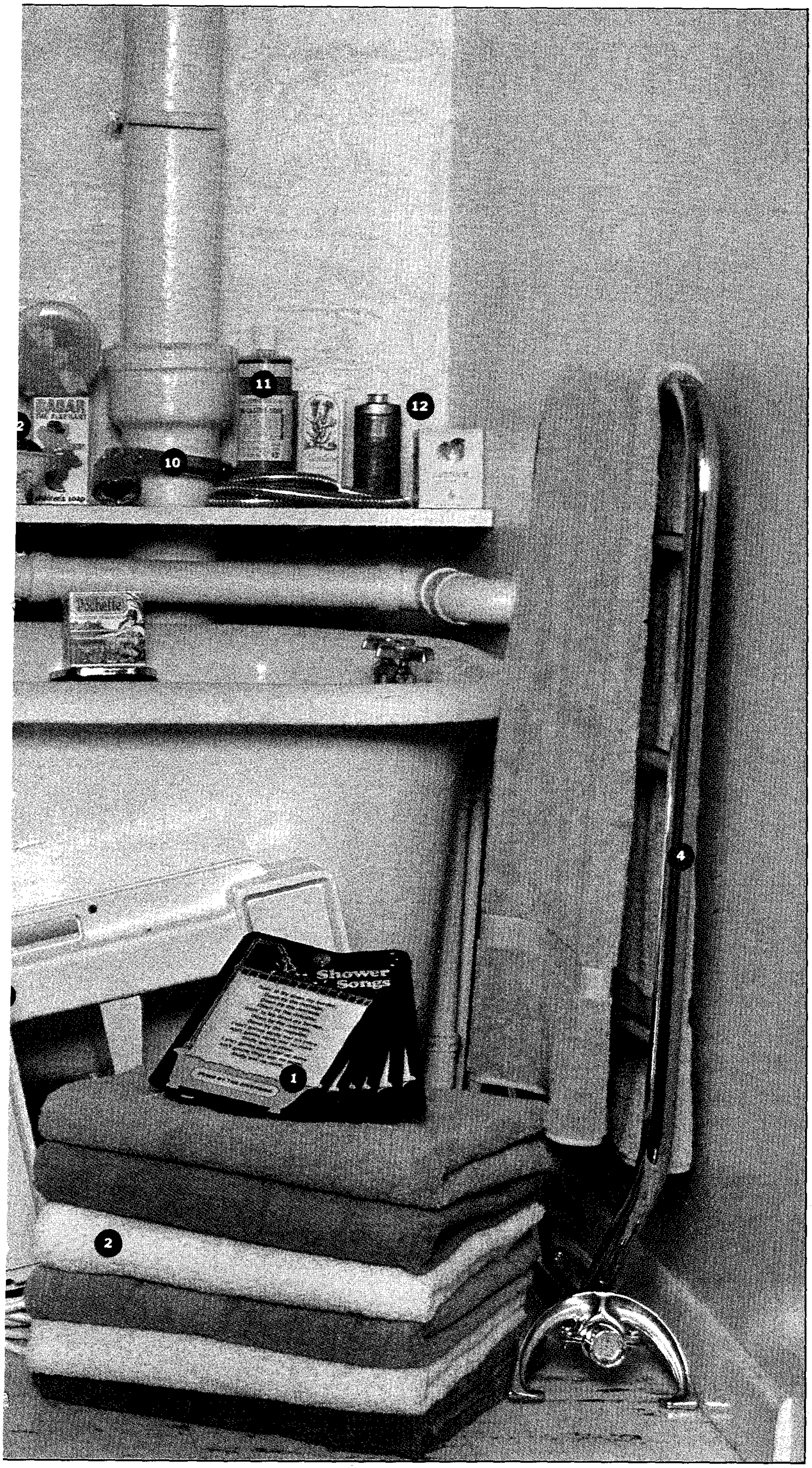
Instant Spa
Think of it as a steam bath. At home.
5
WET
THE BATH BOOK
Soap
Making it
Enjoying it
by Ann Bramson
ENGLISH BATH SALTS



If you've always wanted to sing—in the shower or elsewhere—you might give voice teacher James McClure a ring at his Carnegie Hall studio (541-7600). He is pictured here in a slightly less elegant bath setting than Ms. Faison's. With the right accessories, however, even your typical tub-in-kitchen can be transformed into the luxurious bath scene.

(1) "Shower Songs" are waterproof cards bearing lyrics of favorite tunes, with suction cups on the reverse side. A pack of eight is $4 at the Elegant John, 401 Third Avenue, near 29th.

(2) These fluffy Cannon "Grand Manner" towels are available at Ezra Cohen, 307 Grand Street, at discount prices.

(3) The Jacuzzi II Portable Whirlpool Bath is $320 from Baths International, 101 Park Avenue, at 40th.

(4) This electrically heated towel stand is $139.95 from Hammacher Schlemmer.

(5) After-bath waker-upper: linen friction towel of natural raw-flax terry pile mixed with cotton. It's $31.95 at Hammacher Schlemmer.

(6) Instant Spa, the portable shower-steam bath, operates with your own hot-water spigot, and still does not interfere with regular shower usage. It's $39.99 at all Gimbels stores.

(7) This inflatable plastic headrest comes from S. Feldman Housewares, 1304 Madison Avenue, near 92nd, $4.99.

(8) The adjustable tub tray is $18 at Gimbels.

(9) Lucite shower caddy has two compartments, two hooks, a shelf, and a soap dish. $23 at Gimbels Herald Square.

(10) The Shower All massage has pulsating jets, conventional sprays, and a 79-inch hose for hand spraying. It is $46 at Bloomingdale's and fine hardware shops.

(11) Doctor Bronner's Peppermint Soap starts at $1 for the four-ounce size. Available at fine drugstores and health-food shops.

(12) Soaps and china soap tub from the Soap Opera, 51 Grove Street. ▬

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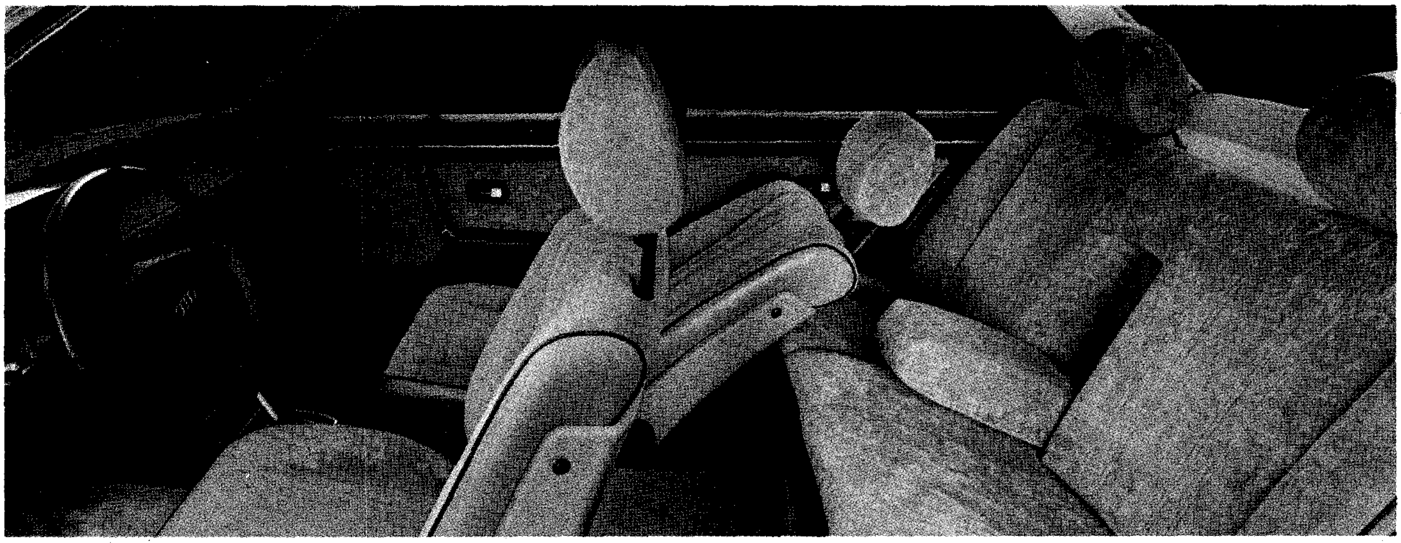

The editors of CAR *and* DRIVER *Magazine have graciously given us permission to quote these excerpts from their Dec. 1977 road test report on the Audi 5000:*

"The dominant trait...is German engineering excellence..."

"American influence has boosted comfort to an area of major concern for the first time in a German car. As a result, the Audi 5000 is...technically intriguing, a functional masterpiece and yet one of the most sumptuous sedans to ever leave Germany."

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"...cleaner and crisper than either a Mercedes or BMW sedan..."

"I don't know how five-cylinder engines are supposed to feel, but this one doesn't feel like a five-cylinder. It feels like a six and sounds like a four—that is, when you can hear it, which is only in moments of drama."

"...has enough capacity to heat or cool a small house. The stereo sound system is more like a home hi-fi than a car radio."

"...a car of character: imaginative, pleasing to be around and chock full of integrity."

*Why are they saying these nice things about the Audi 5000? Test drive it at your Porsche+Audi dealer, and find out why. The Audi 5000 prices start at $8780.**

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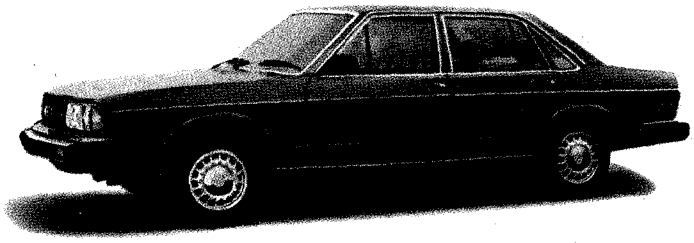

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Theater / Alan Rich

THE GRAY DANUBE

"…*Vienna Woods* isn't exactly a bore, but it isn't the prophetic, undiscovered masterwork the handouts lead one to believe…"

Since John Simon is off in Paris for a few days, climbing the Eiffel Tower or whatever it is that people do there, let me try to rule his territory this one time. After two years as this magazine's drama critic, I decided that I preferred the theater as a nice place to visit.

The Yale Repertory Theater has begun its season—its thirteenth and last under Robert Brustein, as a tearstained and extended note informs us in the program—with the American premiere of Odön von Horváth's **Tales From the Vienna Woods.** Horváth was born in 1901, in the Austro-Hungarian port of Fiume (now Rijeka, in northwestern Yugoslavia), studied in Munich, and spent most of his mature life shuttling between Austria and various German cities. Vehemently opposed to and fearful of the rise of Nazism, he left Austria in March 1938, two days before Hitler's annexation of that hapless country. Three months later, in Paris, he came out of a movie theater after seeing *Snow White and the Seven Dwarfs*, took refuge under a tree during a thunderstorm, and was killed by a falling branch. It is unrecorded whether he died happy.

Horváth wrote *Tales From the Vienna Woods* in 1930 in Berlin, where it seems to have been well received; like his contemporary, Brecht, he sensed, if not actual support, at least little hostility from the Weimar Republic's soft-spined censors. Hitler's accession was a different story, of course, and from 1933 on Horváth's plays were proscribed in Germany.

Such a story is enough to create a mystique around any writer, and goes a long way to explain why *Vienna Woods*, in a new translation by Christopher Hampton, came to London's National Theatre a season ago and why the Yale Rep—which, under Brustein, has leaned often and happily into the Brecht orbit—would want to bring the play to these shores. Yet, unless something—an entire play, say—has been lost in the Hampton translation (which I doubt), I am at a loss to understand why the effort has been undertaken. *Tales From the Vienna Woods* is not exactly a bore, but it is hardly the prophetic, undiscovered masterwork one might expect from the handouts.

What it is is a respectable, reasonably well-crafted folk play about the sad lot of the lower classes, a type of theater-piece which by Horváth's time had become its own genre in Central European drama. (Another exemplar may be more familiar: Leoš Janáček's text for his opera *Jenufa*, drawn from the writings of Gabriella Preissová. There are even plot resemblances between *Jenufa* and Horváth's play, which may or may not be accidental.) In a Viennese outskirt, the innocent Marianne is wooed away from her bumbling swain by Alfred, a dashing ne'er-do-well. They bed down out of wedlock and produce a baby. Marianne forces respectability upon Alfred, at which he is a failure. They give the baby to Alfred's grandmother for safekeeping, and Alfred forces Marianne to earn money by dancing in a nudie cabaret show, where she is seen by her family and disowned. "I'm only doing it to raise money for my baby," she explains, whereupon everybody rushes out to visit the grandmother who, meanwhile, has let the baby die. The grieving Marianne returns to the arms of her loving swain. No, I have that wrong; the loving swain actually hoists Marianne a couple of feet off the ground in a lift that the Trockadero Ballet would do well to study. There is one political touch—a young man who spouts a few lines of proto-Nazi ideology at a family picnic, to which nobody listens.

Aside from this one character, whose impact upon the play is, to be kind, trivial, I find nothing here to justify a revival of *Tales From the Vienna Woods* on either political or historical grounds. As contrived a piece of hackwork as the book for *Cabaret* (theatrical or movie version) towers over this work like Nostradamus over a tea-leaf reader. But for its locale, this could just as easily be the story of why downtrodden burghers in, say, Harrisburg, Pennsylvania, have been led by the sad circumstances of their lifestyle to vote for Richard M. Nixon. With its angular narrative style, quick blackouts, and attempts to embrace broad segments of life in the suggestion of larger themes, the play demands comparison with the epic theater of Brecht. But the resemblance is far more a matter of form than of substance.

With one imponderable exception, the Yale production treats Horváth's play with the flair due a work of genuine stature. Out of a random assortment of shutters, sticks, and a few ragged props, Tony Straiges has created an evocative set whose dull, weary grayness—under Tom Skelton's lighting—is exactly the color of miles upon miles of Vienna's working-class suburbs. So, too, the trumpery and frumpery of Dunya Ramicova's costumes, so well observed that anyone who has lived in Vienna can practically smell them. Keith Hack, a Britisher new to Yale this semester, has devised a high-spirited, imaginative production, one that moves swiftly and surely through the many quick scene changes out of which the play is constructed. Those changes are also much aided by a small band placed high above the action, which plays snatches from the eponymous waltz. either straight or ingeniously dirtied up by Gary Fagin.

A large cast includes several outstanding solo turns: a fine, sleazy Al-

Illustration by Randall Enos

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fred by John Glover and a brilliant recreation of Marianne's father by Robert Burr. But then there is the exception, the Marianne of Carol Kane. Enough that Ms. Kane refused to appear nude in the cabaret scene: a mercy to the audience, perhaps, but one that robs that climactic scene of its intended shock value. But she is out of touch with the script in almost any way you can name: that thin, petulant whine of hers that no Viennese except the deaf Beethoven could possibly find appealing, the silly silent-movie eye makeup, the inability to cross the stage without an attack of the terminal cutes. Ms. Kane, I read, was suggested to the director by the estimable Sylvia Miles; this was some week for John Simon to be out of town!

Singers, according to the great Anna Russell, are a little like Camembert cheese; the older and rottener, the better. This being so—and everything Anna Russell says is, by definition, so—**Mr. Joseph Papp** may have been rushing things a little to make his debut as a professional singer at the tender age of 57. Yet, as his recent week at that splendid SoHo cabaret called the Ballroom amply demonstrated, Mr. Papp is a singer of promise, one whose development into vocal maturity should be carefully watched.

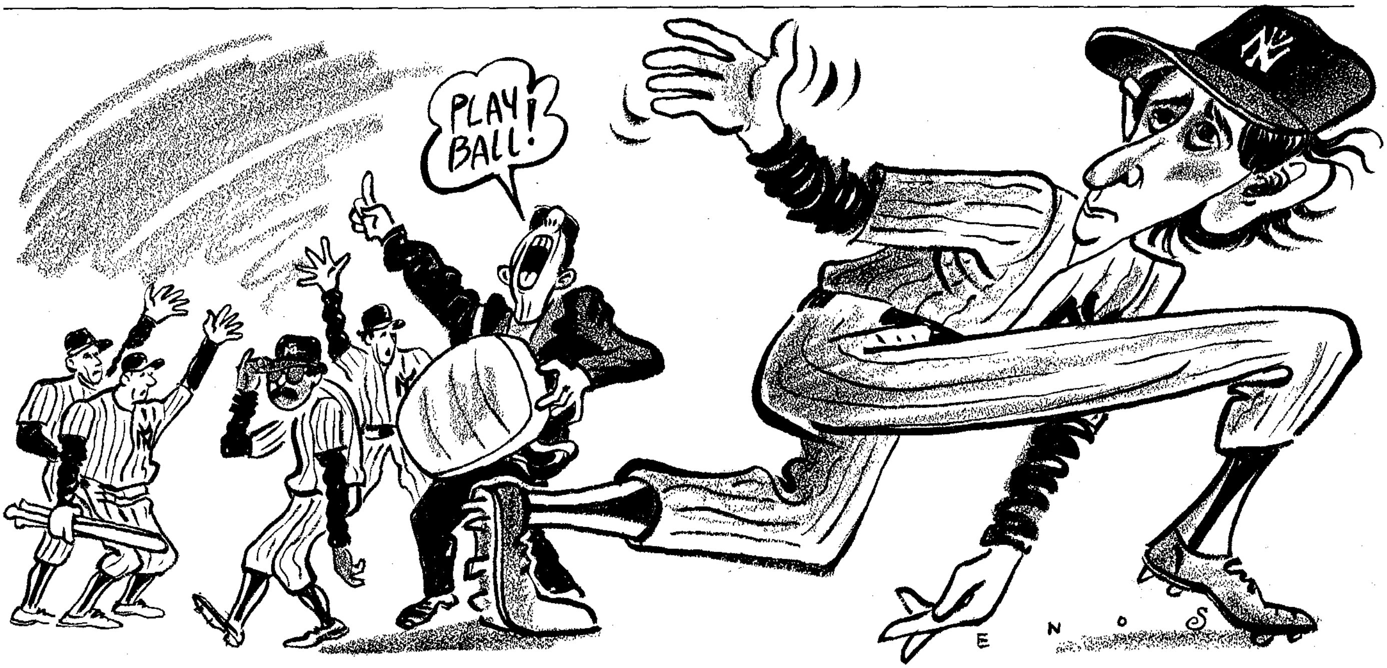
His solo appearance leaned heavily on nostalgia, and Mr. Papp's voice itself is loaded with that quality: nostalgia for Rex Harrison bravely going on in *My Fair Lady* despite laryngitis, nostalgia for those spring days when the grackles are nesting. His program was shrewdly designed to break all kinds of hearts. There were a few Jewish songs to bring tears to the eyes of the elderly. There was "Brother, Can You Spare a Dime," calculated to charm the furies at the Board of Estimate. And, should that august body turn adamant, there was a note of resignation in "Hallelujah, I'm a Bum Again." In these, and many more, Mr. Papp demonstrated once again the one talent that nobody has ever doubted, his way with words. None but him could have found the apposite eloquence in such a line as "Down in Nagasaki/Where the fellas chew tobacky/And the women wicky wacky woo."

Among the memorable images was this: Mr. Papp, resplendent in black tie, singing his heart out on a park bench (probably from Central Park, one of his real-estate holdings). The tuxedo was designed by Theoni V. Aldredge, who once got an Oscar for dolling up Robert Redford in *The Great Gatsby*. Fischer-Dieskau should have it so good.

Sports / Sidney Zion

OF YANKEES, CABBAGES, AND KINGS

"...Whatever happens, you can bet Billy Martin will not be back, for this has been a sensational year for the Yankees..."



In Fort Lauderdale last spring, somebody told Ken Holtzman that I wrote politics. "Well," said Holtzman, "you're in the right place."

We were in the New York Yankees' locker room, and if poor Kenny was having trouble finding the pitching mound, his remark was exactly on the mark, though it was hardly obvious at the time.

In sharp contrast to the great civil war of 1977, a calm seemed to have settled over the Yanks. Indeed, the only thing troubling George M. Steinbrenner, the team's principal owner, was the presence of too much peace.

"A schooner doesn't make many knots in a calm sea," Steinbrenner told me, and this, plus logic—now that they were world champions, who needed turbulent clubhouse politics?—persuaded me to file-and-forget Holtzman, much as Billy Martin had done to the once premier lefty.

But if Kenny Holtzman was indeed a special bleeder who had simply lost his stuff, he turned out to be an Old Testament prophet. The Yankees were, going away, the best political story in town, and while the competition—Carey, Krupsak, Bloom, Duryea—was not precisely comparable to the Red Sox, the poli-psycho drama was as incomparable as it was incomprehensible.

Much has been written about the self-destructive qualities of Mr. Alfred Manuel "Billy" Martin, but never have they so flowered as in this summer of his discombobulation. He hated this Yankee team just as he hated last year's champs, and for the same reason: They were not his, but Steinbrenner's.

Billy Martin's team was the 1976 Yankees—a young, hustling, running bunch whose careers and egos were inseparable from Billy Martin's. He, not the Yankees, won the American League pennant that year. The trouble was that they lost the World Series in four straight to the Cincinnati Reds. And this humiliated George Steinbrenner, to whom second best is nothing at all.

In this, Steinbrenner fits perfectly the prototype of the old Yankee dynasty. Those of us lucky enough to grow up with the understanding that Yankee hegemony was in the true order of things had no difficulty with this. We never cheered a Yankee pitcher who was knocked out of the box; we cheered the opposition hurler when he went to the showers.

One would have expected that Martin, who played on the dynasty teams, was of the same persuasion. That this feisty little skipper, who looked to all the world like a guy who would rather die than lose, could act like a Brooklyn Dodger fan—"wait till next year"—was out of the question.

Yet look what happened after the disgrace of October 1976: Steinbrenner, to get more power, signs Reggie Jackson. Billy Martin goes bananas.

Is there a manager in his right mind who would not kiss the feet of an owner who bought him a Reggie Jackson? Martin doesn't even call Jackson. He is violated by the buy; he sets out to cool the Great Hot Dog.

Considering what the Red Sox did not have last year, the mystery is that the Yanks didn't win the flag by ten games, rather than backing in under three. In the final game of the playoffs against Kansas City, Martin benched Reggie—benched him, only to have to bring him up in desperation as a pinch hitter. Jackson muscled a big hit and later was the hero of the Series.

The World Series. That, we were told, and had every reason to expect, was the end of the civil war.

In any event, it was the end of Billy Martin. Like a county leader who would rather lose an election with a

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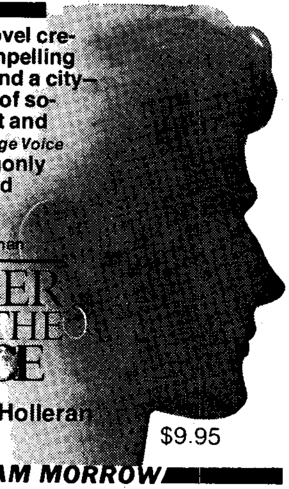

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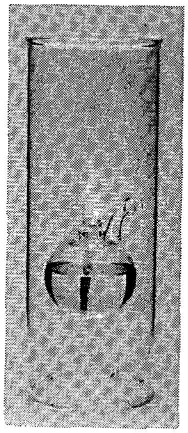

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candidate he can control than win with —God forbid—an independent, Martin began this season as he nearly finished off the last one.

Billy worked over Reggie; he ignored Lou Piniella, because Sweet Lou is the hero of one of Steinbrenner's kids—no kidding; he destroyed the effectiveness of Ed Figueroa; and when finally he killed himself by calling George M. a "convict," the Yankees were ten out.

As political bosses have occasionally done in the past, Martin made a fatal miscalculation: The candidate, namely Steinbrenner, was determined to win no matter what he wanted.

Enter Bob Lemon, perhaps the only calm *after* a storm that ever made a difference.

"I think they can do it," Lemon said, "if I stay out of their way."

There is no better definition of a push-button manager in the history of the game, but Lemon turned out to be more than that. Unlike Martin, so vaunted for his genius "between the baselines," Lem not only knows how to handle men, he knows when to pull a pitcher.

I write with the Yankees two games down; but whatever happens, Billy Martin will not be back, for this has been a sensational year for the Yankees and a complete vindication of George Steinbrenner.

It was only yesterday that the New York sportswriters—many of whom have made careers out of maligning George—told us that Gabe Paul was the genius of the Yankee renaissance.

Where is he now? Where are the Cleveland Indians? And where was Gabe before Steinbrenner picked him up? Paul is as nice as they come, but he never won a flag in 50 years until he hooked up with Steinbrenner. His big trade for the Indians, sending ace pitcher Dennis Eckersley to Boston for a slew of bodies, turned up a dud, as did the Indians.

And as did the Red Sox. What happened to the Red Sox, you say? I'll tell you what happened to the Red Sox. They did not lose this pennant in 1978, they lost it in 1949. That year, they came into Yankee Stadium for the final weekend of the season a game in front, needing only a split to take the flag.

Out in front early in the first game, they were dropped by a home run off the bat of Johnny Lindell, then on his last legs. The next day they went down as inevitably as they did now to Bucky Dent, on his first legs as a homer hitter.

What did this Red Sox team have to do with one nearly 30 years ago? To the minds of Yankee fans it had a lot to do with it, for Yankee fans are, if unconsciously, Jungian disciples.

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It was Karl Jung who came up with the thesis of the Collective Unconscious, which translates here into a Bostonian knowledge that when the Yanks are coming, the Red Sox have had it. It makes no matter that those who wore Sox uniforms 30 years ago are not those who wear them now; it is history rising—as it rises whenever the Yanks have contested them.

To check this analysis, I consulted a top Jungian philosopher in New York, who began by saying he knew nothing about "ze sports." I asked him to consider it as a matter of warring nations: Could it be that one nation, used to subjugation by another, could be defeated by a memory of the past?

"Ah," said the doctor, "do you ask, can a nation-state have its abilities sapped in battle with a previous enemy because of its knowledge, perceived by the Collective Unconscious, of the historical inevitability of defeat?"

Precisely.

"Well," he said, "you are correct, you may proceed with your analysis. Ze sport is like ze war, correct?"

Sure, correct—which explains why the Red Sox clubhouse did not disintegrate into partisan politics despite the blowing of a fourteen-game lead. They knew they were losers, is all, and when did knowing losers involve themselves in internecine warfare? They have enough to do losing on the ball field.

With less history, the same goes for the Kansas City Royals. They came to this playoff with two defeats in as many years to the Yanks. And went down as inevitably as the Sox.

Last year, the Royals shortstop, Freddie Patek, ended up crying in the dugout. This year, Patek ended up bitching on television, claiming that the Yankees won on a bad call by an umpire.

Well, the Collective Unconscious has a winning aspect; the other side of the coin, so to speak. To prove it, alas, I must violate the ghost of the great columnist George Frazier, who taught us never to write about our children.

But Frazier, who graced Boston like nobody, including Ted Williams, also believed in kicker lines. With fingers crossed, I report now on Jed O'Dwyer Zion, my nine-year-old, who, like his old man, knows no limits to Yankee chauvinism and vindictiveness.

One night at the stadium, in one of those lovely suites on the mezzanine level that have made the seats behind the dugout a proletarian upper, Jed came upon a framed portrait of Patek sitting face in hands in the Kansas City dugout after the final loss last year to the Yankees.

"Where are the darts?" he said. ■

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There are three famous women crime writers: Agatha Christie, Dorothy L. Sayers, and a collective entity known as That Gothic Lady. Let's concentrate on the first two. Sayers died over twenty years ago; Christie, a few seasons back. Jane Marple will knit no more and Lord Peter's monocle has been retired for the (endless) night. But publishers and readers will not let their authors rest in peace, plastering their names all over other people's books: The American Agatha Christie! Heir to Sayers's mantle! In the grand tradition of Christie and Sayers!! I'm particularly upset about this sort of thing because not only is it demeaning (on both sides of the comparison), it's catching. The other day, and I ought to know better, I found myself ballyhooing P. D. James as "the best Sayers surrogate" and what's worse, heard myself proclaim the new Ngaio Marsh "vintage Christie."

Certainly Marsh deserves more respect. Dame Ngaio has had a successful career as a theatrical director, has written 28 mysteries featuring Superintendent Roderick (Rory) Alleyn, and has been named a Grand Master of the genre by the Mystery Writers of America. And *Grave Mistake* is a superb book, which can stand on its own without any Christie allusions.

Atypically, *Grave Mistake* is not set in Miss Marsh's favorite killing place—backstage. Instead, the action occurs in two stately homes, one box hedge, and Greengages, a veddy upper-crusty convalescent establishment, to which the Honorable Mrs. Sybil Foster has retreated. (Not that there's anything wrong with her, mind you, except a few eccentricities.) Suddenly she succumbs and our old friend Alleyn of the Yard must sleuth his way among such suspects as Dr. Basil Schramm (né Smythe), Daft Artie, Bruce Gardener (the gardener, what else?), the Reverend Mr. Cloudsley, Dr. Field-Innis, Sybil's daughter Prunella, and her best chum and neighbor, Varity Preston of Keys House, Upper Quintern. For once, Dame Ngaio's conversations do not supersede the plot, although the dialogue is remarkably witty. I particularly liked a bit between Varity and Alleyn in which she comments how lucky he is to be married to the talented Troy and he rather laconically responds with "Yes, dare say we're quite satisfied with ourselves." Altogether, an irresistible work, and maybe it's time we started comparing Christie to Marsh, instead of the other way round.

That Sherlock Holmes lived is not, of course, debatable; he did. Likewise, Nero Wolfe. Now, with *The Wimsey Family*, it becomes obvious that Lord Peter was indeed bona-fide flesh and blood (mostly blood) too. This history of the Wimsey ancestors was based on a lengthy correspondence between a puckish Miss Sayers and compiler C. W. Scott-Giles, Fitzalan Pursuivant of Arms Extraordinary (whatever that means). Included are a sketch of Bredon Hall (showing its Palladio-inspired porticos); the arms of Harriet Vane (a rooster perched beneath something that looks like five starfish); the monumental brass of Gerald de Wimsey, first baron (d. 1300, probably from

Dilys Winn, founder of the Murder Ink bookstore, is at work on a sequel to her anthology Murder Ink.

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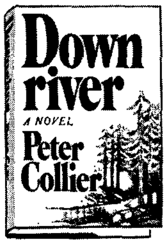
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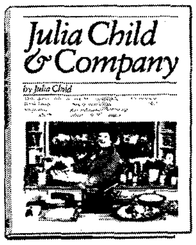
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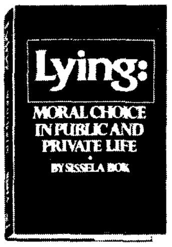
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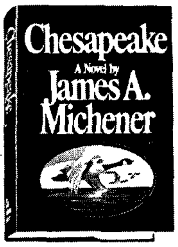
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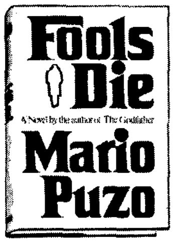
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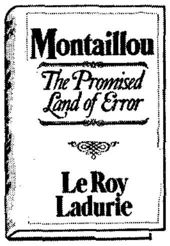
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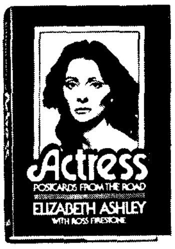
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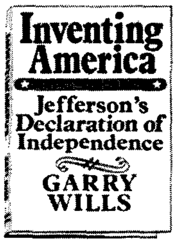
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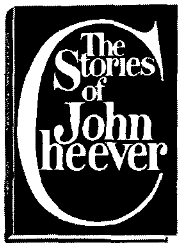
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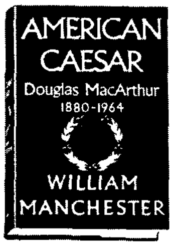
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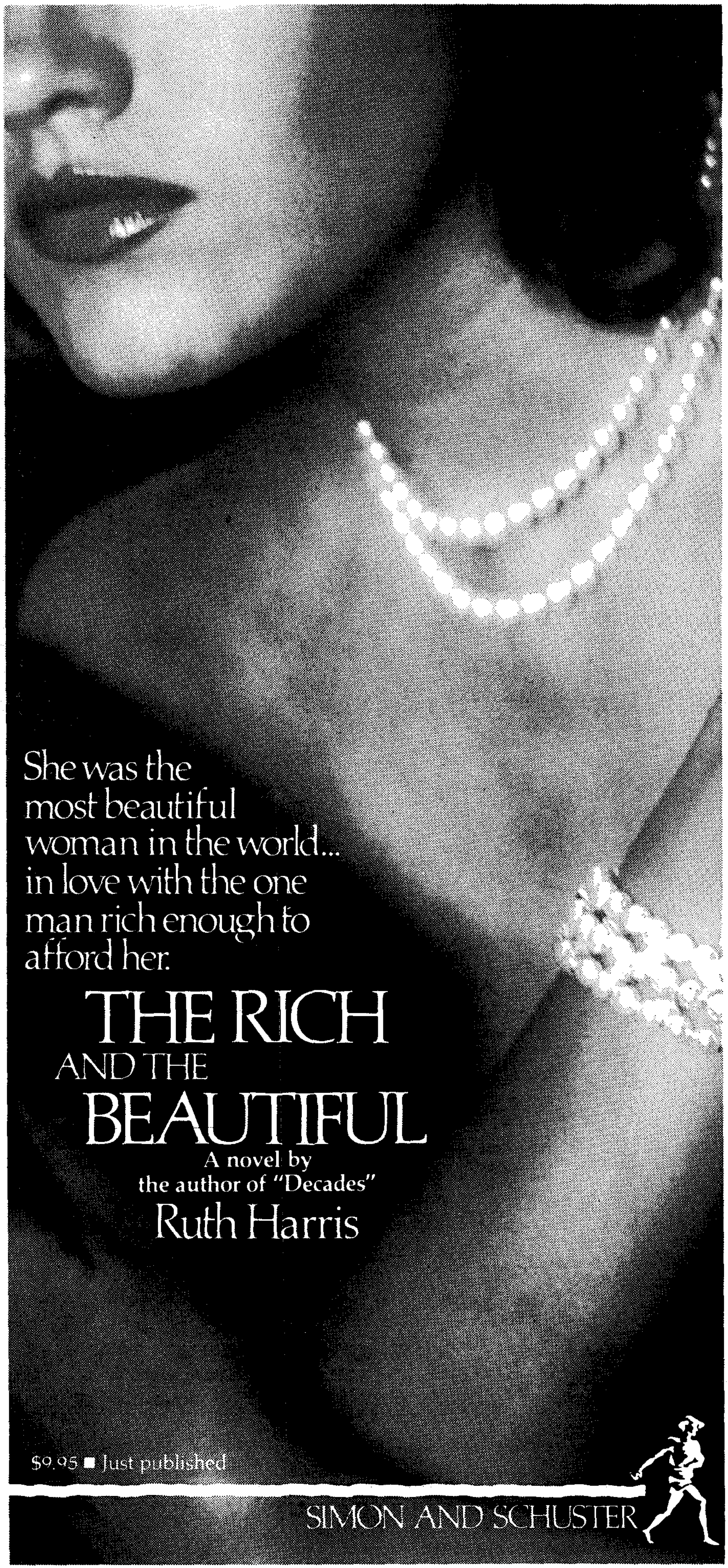

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SIMON AND SCHUSTER

mouse bites); a listing of the Wimsey offspring (Bredon, six; Roger, four; Paul, the toddler).

Scott-Giles's whimsy is such that he accounts for the dowager duchess's itemizing her grandsons as Bredon, just three, and Paul, nearly a year, thus: "I cannot explain why she calls the second one Paul instead of Roger, unless it be that she was momentarily confused by a premonition that there would be another grandson of that name." Of course the book's silly, outrageous, and a heap of gossip, but who am I to criticize a clan which can trace its roots back to the Norman Conquest? One caveat: *The Wimsey Family* is not to be confused with the "Wimsey Papers," a series of letters and family memorabilia prepared by Miss Sayers for the *Spectator*, in November 1939 and January 1940.

Seldom has the crime novel been accused of being intentionally funny. Rarer still is a humorous spy caper. (I never thought Bond amusing, only arch.) Smiley at the Circus just ain't a million laughs, and like it or no, le Carré, Greene, and their imitators dominate the field. To rectify matters, along comes Thomas Gifford with *The Glendower Legacy*.

Gifford's first novel, *The Wind Chill Factor*, moved Nazis from Wisconsin to the Continent and back again and was quite good, albeit wordy. His second book, *The Cavanaugh Quest*, was an ersatz search for Ross Macdonald's psyche, and his third, *The Man From Lisbon*, was a well-written job on the theme of international-currency manipulation. Gifford has never been uninteresting, but he has also never been funny. In *Glendower*, he switches gears, creating the only book, to my knowledge, which uses a MacGuffin (cf. Alfred Hitchcock) as a plot device. It works. Maxim Petrov, KGB chief, learns of a document proving George Washington a traitor to our country. He impishly decides to twit his CIA counterpart about it, thereby setting into action two goons who are only slightly less inept at torture than Laurel and Hardy would have been; a suave Control who has been doubled, redoubled, and, for all I know triple-doubled—I lost count; two Harvard professors, one of whom is unlucky enough to have all his fingernails wrenched out with pliers (but still has the strength to whack his tormentors senseless with a blackthorn shillelagh) and the other, fortunate enough to amble through the plot side by side with a luscious TV newscaster. You won't believe a word of it, but disbelief won't sink in until you've finished the book and started

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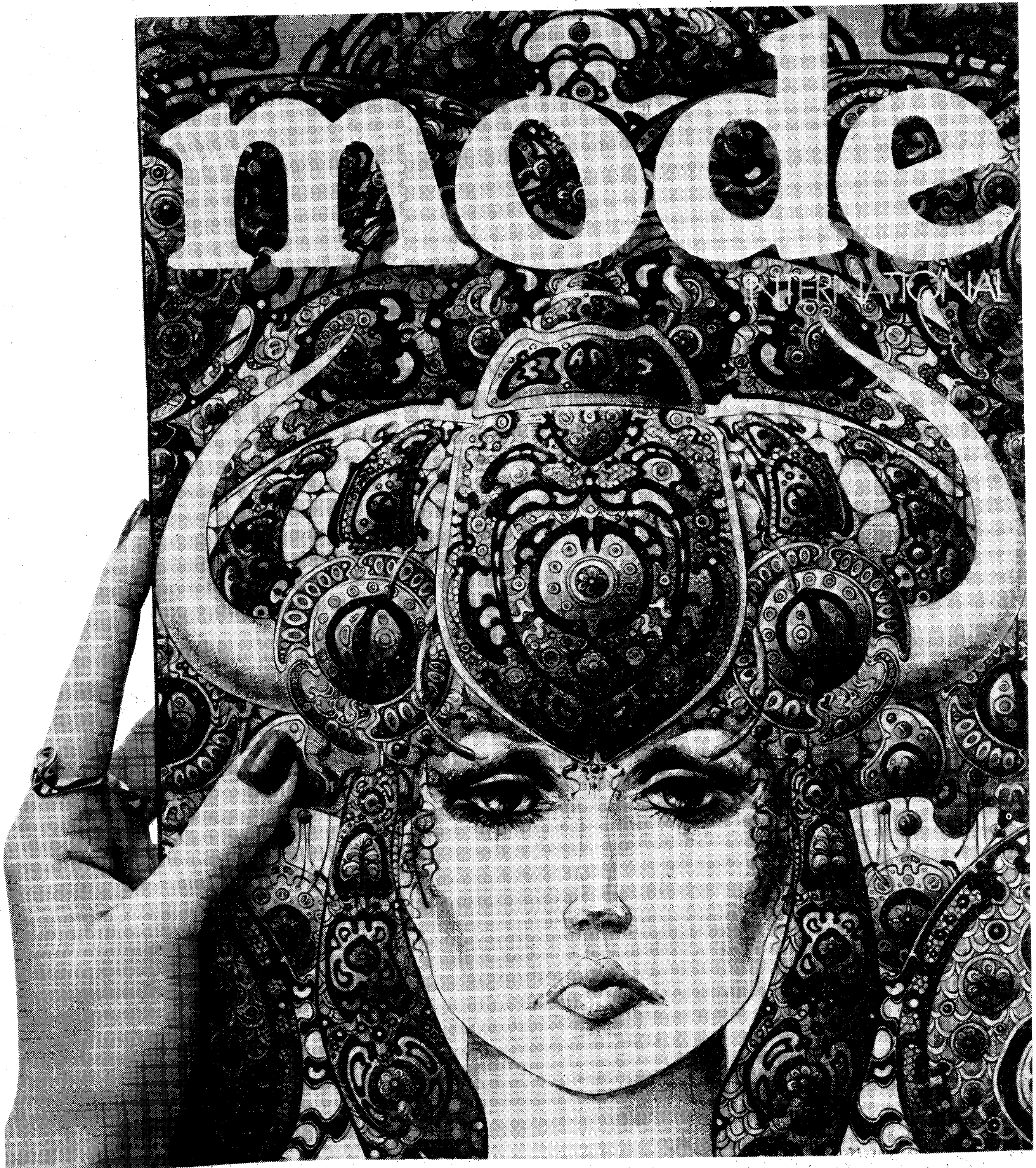

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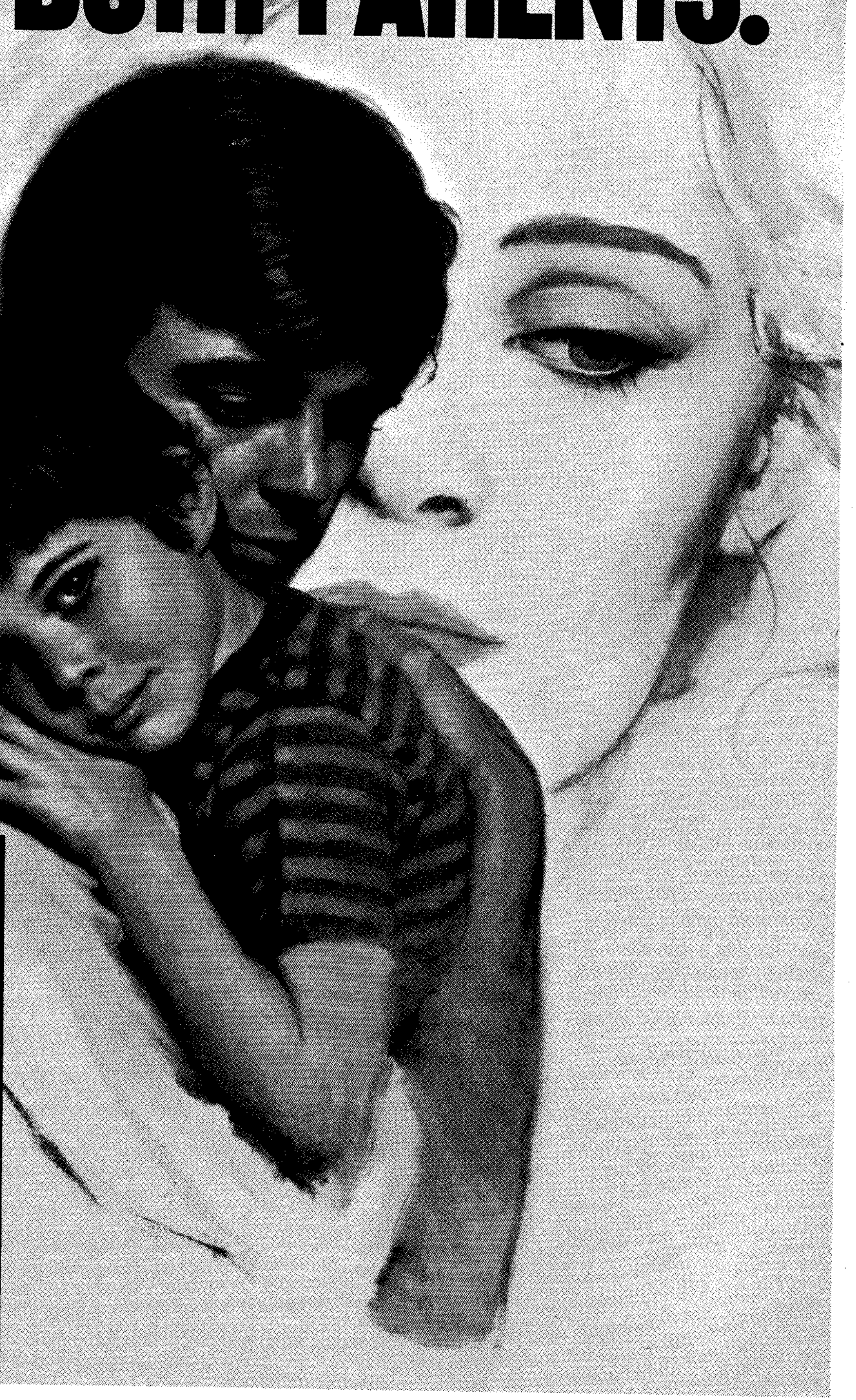

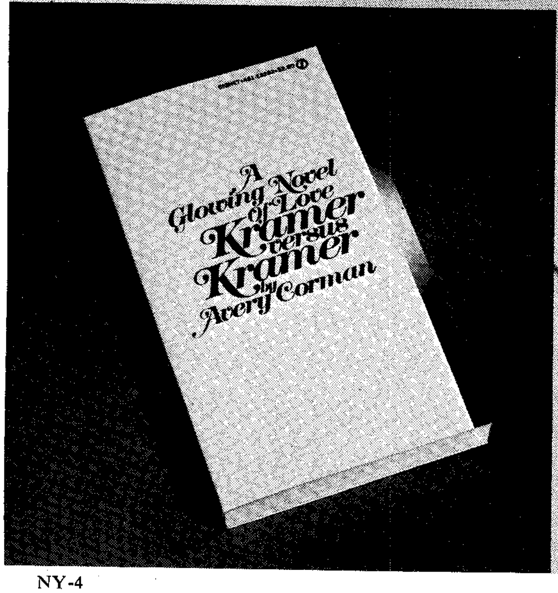

thinking, Hmmm, how *did* they evade a whole team of sharpshooters? . . . How *could* they replace an irreplaceable statue? . . . Why *was* that staircase invisible from the street? At times Gifford gets a little too cute; there's at least one reference too many to suspense classics (film and book) with parallel situations. Never mind. Romantic, comedic spy thrillers are hard to come by. Be glad for this one.

Corey Ford once perpetrated a mystery in which a book reviewer was found slumped in his wing chair, in his oak-paneled library, his vital signs so sluggish we could safely presume him dead. At his feet was a batch of half-read crime novels. At its denouement we learned that the fellow had been bored to death. I suspect this malaise may do me in too, particularly if I have to read one more manuscript exhumed (supposedly) from the bottom of Dr. Watson's little black bag. And that's all I'm going to say about Randall Collins's *The Case of the Philosopher's Ring.*

Equally deadly were Geoffrey Household's *The Last Two Weeks of Georges Rivac,* in which he again seems to have mislaid the suspense key on his typewriter, a flaw which crops up in virtually every other book of his; Nicolas Freeling's *The Night Lords*—in which he stubbornly persists with Henri Castang, a man so passionless I find it hard to believe his wife Vera has become pregnant; Helen MacInnes's *Prelude to Terror*—the Communist Menace comes down the pike one more time; and Joseph Hansen's *The Man Everybody Was Afraid Of*—in which David Brandstetter, with all the panache of a homosexual Henri Castang, takes a new lover.

But the real heartbreaker was John D. MacDonald and his seventeenth Travis McGee novel, *The Empty Copper Sea.* The operative word here is "empty." I've always been partial to the McGees, but if I were asked to pick a favorite title, there would be sixteen that would come to mind before *Copper Sea.* Either success has gone to MacDonald's head (hardcover at last!), or he's suffering the consequence of extending the series beyond his interest in it—a not uncommon plight among crime writers. Whichever, Travis now goes down those mean streets like a *kvetch.* Indeed, there hardly seems a reason for him to have gone down them at all. If his boat, *The Busted Flush,* were as shaky as this plot, Travis would have dry-docked it. Briefly, the story: Hub Lawless goes overboard. Accidentally? Or willingly (en route to a mistress and a hidden cache

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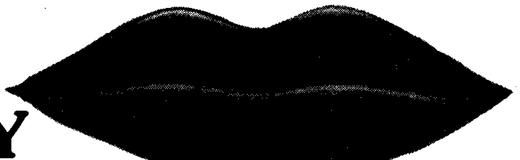

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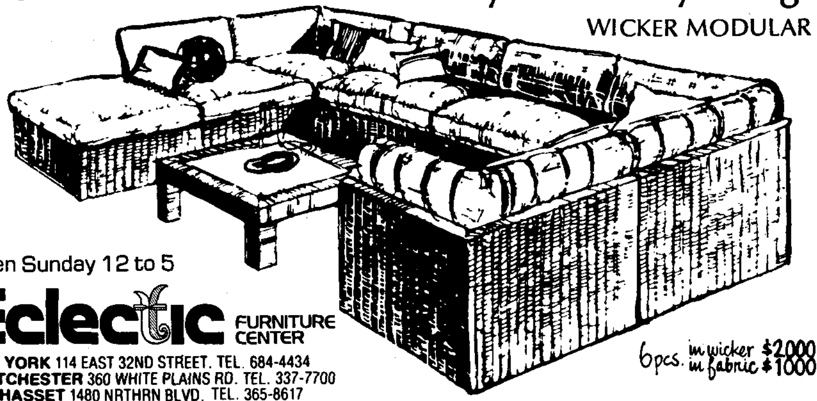
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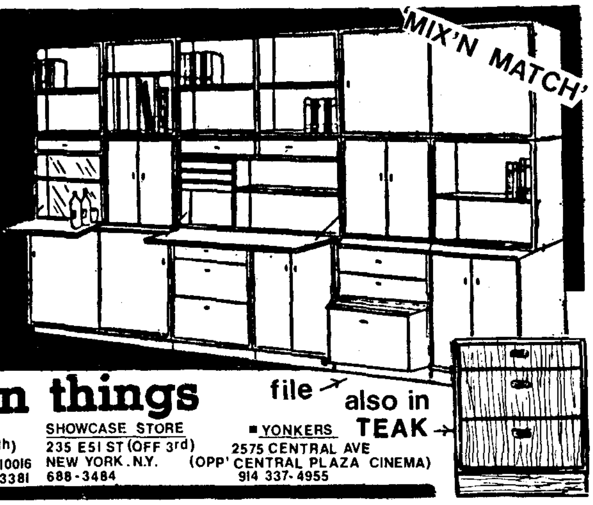

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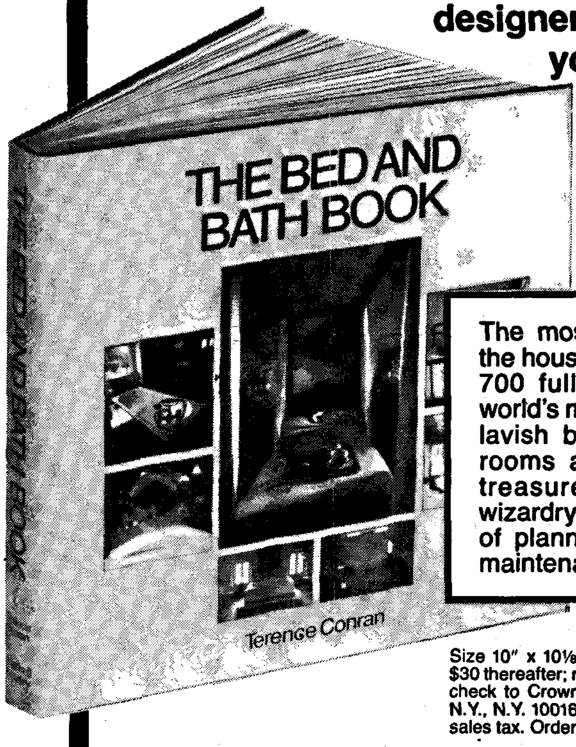

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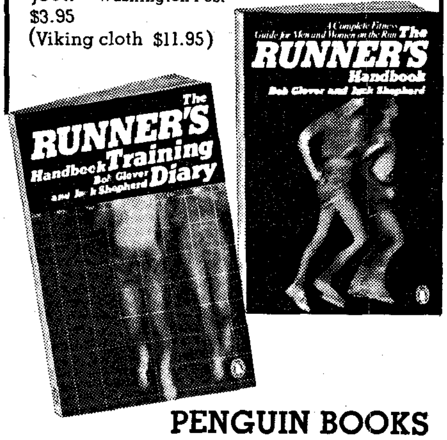
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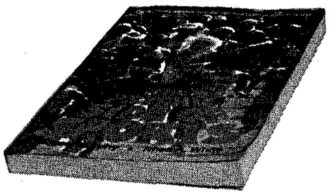

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in Mexico)? Still, there are some of the old John D. touches: a CPR (cardiopulmonary resuscitation) so explicit you could probably emulate the procedure, in an emergency, and save a life; Travis's kindness to neurotic women, but only after hurting them a little because they set themselves up for it (says he); a paragraph about Meyer's approval of bores, whom he finds interesting ("the knack of being able to bore almost anybody is a great art"). The book is cranky and preachy, however, and houses the most defective red herring extant. Rather than plunk down $8.95 for *Copper Sea,* why not reread *Nightmare in Pink?*

In contrast, it's a pleasure to announce the arrival of an extraordinarily talented first novelist. Jenny Savage—her publishers swear that's her real surname—knows what she's doing. In *The Nemesis Club,* her theme is revenge. A ten-year-old girl becomes the third victim of a child murderer. Her mother becomes obsessed with the eye-for-an-eye retribution theory and, to enact it, befriends a gunsmith. Not since the hero of *Day of the Jackal* assembled his arsenal has there been such a relentlessly chilling account of a would-be assassin's equipment. An FBI agent on loan to Scotland Yard tries to penetrate the young woman's defenses, fails, and finds himself psychologically bound to her. The nameless reporter who narrates the story coaxes, prods, pokes, even taunts her interviewees to respond, her rationality offsetting everyone else's psychoses. Jenny Savage's book has all the horrible fascination of a car accident. I would like to read another book by her, painful though it might be.

Disinterments

Paperback reprints worthy of your time:

☐ **Catch Me: Kill Me,** *by William Hallahan. Avon, $1.95.* This won the Mystery Writers of America Edgar for best mystery of the year this past spring.

☐ **Gelignite,** *by William Marshall. Popular Library, $1.75.* A zany police procedural set in Hong Kong.

☐ **Quiet as a Nun,** *by Antonia Fraser. Ace, $1.95.* A contemporary heroine within the old-fashioned whodunit framework.

☐ **When the Wind Blows,** *by Cyril Hare. Harper Perennial, $1.95.* Long out of print and nice to see back. Sharp, witty, a minor classic.

☐ **The Thirty-First of February,** *by Julian Symons. Harper Perennial, $1.95.* A thoroughly evil psychological suspense thriller. No mystery fan should be without it.

Movies / David Denby

THE SMALL FIX

"... Sentiment and cynicism are all jumbled together in *The Big Fix*, and the usual excitements of the genre go down the drain ..."

While watching **The Big Fix,** a detective movie set in Los Angeles and starring Richard Dreyfuss, I kept checking to see if my glasses were dirty. Something was certainly wrong. What I saw was smeary and blurred—the color was vaporous and solid objects seemed insubstantial. It was as if some L.A. smog had gotten inside the camera. My glasses were all right—perhaps my brain was fuzzed from too many movies? No, other people reported the same experience. *The Big Fix* looks awful, and the greasy-looking photography is only typical of the sloppiness of the whole film. The smog may have gotten inside a few heads out there, too.

The soft, blurry quality extends to Richard Dreyfuss's performance. As a moderately brave, ordinary-man Jewish detective, Dreyfuss gets off some good lines, but he's acting in second gear. Dreyfuss's big fat grin was fine with me as long as it was a sign of nervous aggression and comic bravado, but now his smile is becoming the sign of something else—an established star's reliance on the kind of easy charm that older actors fall back on when they've lost the courage to challenge the audience. In *The Goodbye Girl,* after his initial mock-prissiness, Dreyfuss got awfully cuddly, and he's even more ingratiating here. Who wants to see Duddy Kravitz as a self-satisfied man?

Instead of getting right down to business, as a thriller should, *The Big Fix* spends a lot of time establishing and defending the character played by the star—just like the first episode of a new TV series. An ex-Berkeley radical and law-school dropout, Moses Wine, divorced and behind in his alimony, has become a not very successful private eye in L.A. His former wife (Bonnie Bedelia), a self-absorbed bitch, has taken up with a smarmy est instructor. Lonely and embittered, Wine finds solace in playing with his two baby boys, dragging them all over town while he's working, explaining his cases to them.

As an idea for a new-style private eye, this is too cute by half. A private dick really needn't be very likable—his profession is low work at best, and the moral ambiguity of what he does is what makes him interesting. Roger L. Simon, who adapted his own novel, has turned Wine into a lot nicer fellow than he was in the book; and Simon has dropped his engaging literary style—neo-Dashiell Hammett laconic toughness—in favor of TV cleverness. As you absorb Simon's little touches—the character shtiks, the repeated jokes—you wonder which network will make the first bid.

The filmmakers set their mystery against a background of changing American values—the sixties consumed by the ethos of the seventies—but they haven't worked out what they want to say. It seems the campaign of a liberal senatorial candidate is about to be derailed by mysterious plotters who have issued a damaging "endorsement" for the senator from a notorious Abbie Hoffman-type fugitive. As Wine tracks down the phony endorsement, he comes across the successful survivors of the "revolutionary" sixties—hustling campaign workers, rising young D.A.'s, and, finally, the Hoffman figure himself, reborn as a genial Los Angeles adman. What's happened to the old radical spirit? Wine is cynical about politics himself, but when a radical ex-girl friend (Susan Anspach) is murdered, he sits down to watch some sixties marches on videotape and dissolves into tears. The sentimentalization of the private eye is complete.

The Big Fix seems to be saying that (a) the sixties were a crock because radicals failed to sustain their ideals as they got older; and (b) the sixties causes are still worth fighting for because Moses Wine can cry over them. The sentiment and cynicism are all jumbled together, and in the confusion the usual excitements of the detective genre go down the drain. In any good American detective mystery (i.e., *The Big Sleep, Chinatown*), the private eye penetrates deeper and deeper into a fatal corruption—usually the murderous ambitions of money-hungry people. But in *The Big Fix* Moses Wine can't find a malaise any more serious than withered idealism. There's no feeling for rot in this movie, no zingy confrontation with evil. As it goes on, the story gets more complicated, characters are added; but since the movie has no center, the complications are mechan-

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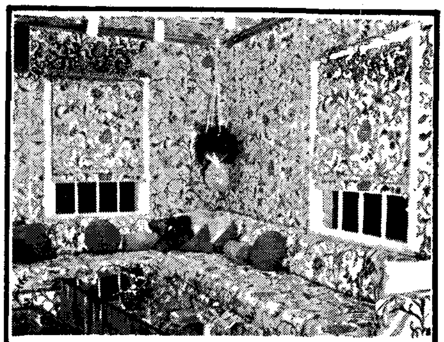
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> "...Claude Chabrol's *Violette* is a perversely somber, coldly objective work..."

ical and the solution to the mystery is merely arbitrary rather than a fulfillment of what's been festering in every scene along the way.

Director Jeremy Paul Kagan (*Heroes*) moves the action all over Los Angeles, mixes in Chicanos and Koreans, but never lingers long enough to establish a specific atmosphere. Kagan can't shoot simple action sequences without making them look awkward and incredible, and the pacing of the movie is all wrong. The resolution of the story, for instance, takes place in a fearful rush, as if the director were trying to pack in all the action before the next commercial. In a word, the movie is a botch. If it's a hit, only Dreyfuss's extraordinary audience rapport could account for it. Though I don't really like what he's doing these days, he remains the only reason to penetrate the fog in *The Big Fix.*

Violette Nozière, a lower-middle-class Parisian girl who stole out of her parents home at night and led a secret, scandalous life in sordid hotel rooms, was convicted in 1933, when she was eighteen, of poisoning her father and stealing his money. (She also tried—unsuccessfully—to murder her mother.) The trial caused a sensation: Both left- and right-wing elements in French society made use of Violette for their own purposes, and she was admired and idealized by such people as Simone de Beauvoir, who saw her as a victim of her father, and by the surrealist poets and painters, who celebrated her act as a revolt against petit-bourgeois order, a blow against the repressive institution of the family.

And now Claude Chabrol, the cinema's most prolific connoisseur of murder, has resurrected her in **Violette,** starring young Isabelle Huppert (*The Lacemaker*). A perversely somber, coldly objective work, photographed in dark gray-brown tones, the movie would seem to be a malicious joke on all those who saw Violette Nozière as a cause to rally around. This girl is not a victim, and her rebellion is largely pathetic. Violette lives with her parents (Jean Carmet and Stéphane Audran) in a boxy little apartment that oppresses them all. When her parents make love, Violette can't help hearing them, so their attempts to bottle up *her* sexuality and treat her as a child seem misguided and hopeless rather than hypocritical. They are unimaginative, compromising people, trapped themselves, and not really unsympathetic.

At night, when her parents are asleep, Violette dresses up in black furs, lipstick, and a black hat pulled rakishly low over one eye (she looks like a hooker in a Brassai photograph), and heads for the streets. But Chabrol's joke is that nothing very exciting happens to her: The seedy jazz clubs are depressed and half empty, the men she sleeps with (and robs) give her little pleasure, and her one great love—a lithe young dandy (Jean-François Garreaud) who is probably a pimp or petty gangster—takes her money, lies to her, and obviously doesn't much care for her. Poor Violette! Even when she sins, she doesn't have much fun. Furtive, dishonest, remorseless, she is incapable of gaiety. Her only triumph is the dubious one of remaining loyal to that no-good stud-dandy.

The trouble with Chabrol's ironic treatment of her "rebellion" is that it's a drag to watch. Isabelle Huppert, an expert actress of very small range, is good at conveying sullen, mutinous pride, but if there's a sensual spark anywhere in that girl, or an area of vivid, generous feeling, Chabrol hasn't found it (perhaps he *discouraged* it). The movie suffers terribly from Huppert's pinched, juiceless acting. When she says, in her tight little voice, "Love without grandeur is nothing," or when she tells her boyfriend, "I love you like an animal," we're not sure whether Chabrol means us to be amused by Violette's fancy, secondhand notions of romance (in which case he's condescending to her) or whether Huppert isn't up to the role (in which case he chose the wrong actress).

The movie has a complicated puzzle-construction. Time moves backward and forward simultaneously, and nothing happens in the right order. But what is the point? This isn't a psychological thriller: Beyond the obvious motive (she needs money for her lover), Violette's reasons for killing are largely impenetrable. This fragmented way of telling the story only lessens the emotional involvement that straightforward narrative might have provided. Afterward, you feel pleased when you put the movie together in your head—but only because Chabrol pulled it apart unnecessarily in the first place. It's as if he were trying to prevent us from noticing how lifeless and cold *Violette* really is. But I think most people will notice. ▬

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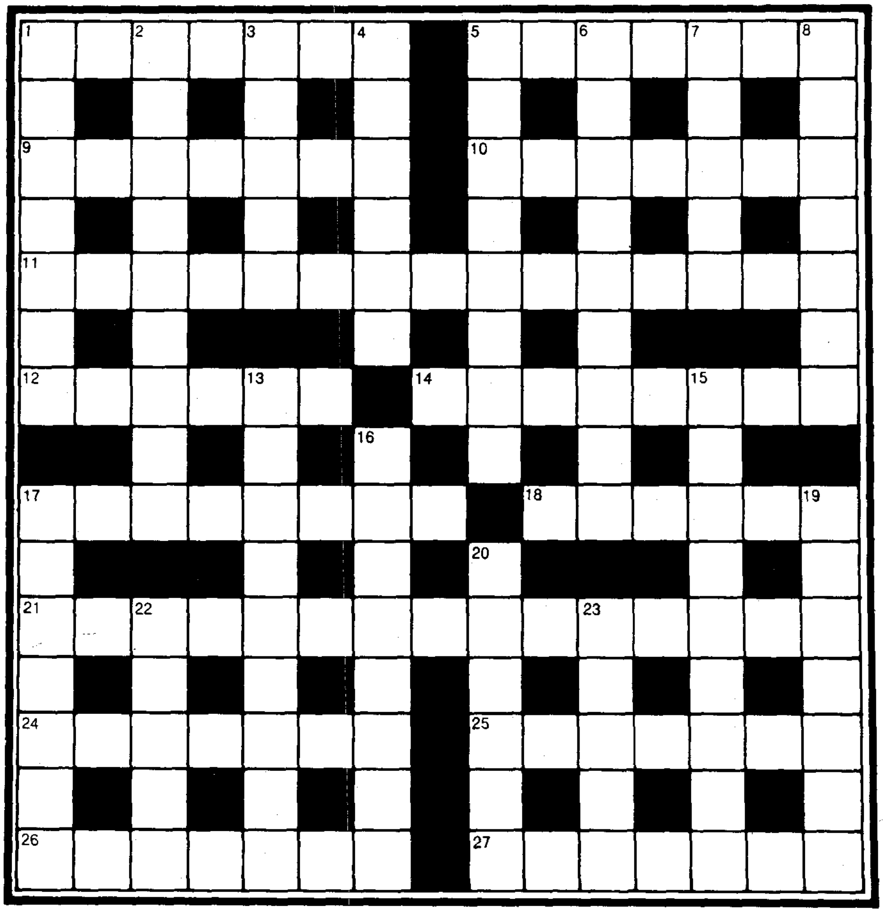

Clues

ACROSS

1 Imitation gets one into trouble on the way to Birmingham. (7)

5 Tasty, although it is among poor fare at a bleak hotel. (7)

9 Our Ned is upset about a poem. (7)

10 Sapling cut up to provide material for fencing. (7)

11 Strange cure here made into a drink. (5, 10)

12 They are indifferent to pain when one enters one's tax returns. (6)

14 Man gets nothing back as a freeholder. (8)

17 Leader in a march going astray. (8)

18 A small island, it will do for a solitary person. (6)

21 It goes round making a point. (6-9)

24 Town has a crop of good scores. (7)

25 One may skate on rice scattered in a liquid. (3-4)

26 Curiously steeped in what is most profound. (7)

27 Bouquet for songwriter on the organ. (7)

DOWN

1 Illusions make one lose one's temper in writing. (7)

2 Possibly not in same state. (9)

3 The writer, we hear, is austere. (5)

4 Searched for with a sigh before the train starts. (6)

5 Nobody is superior to them in losing temper or sounding angry. (8)

6 Indulgence to an untidy cleaner. (9)

7 Prohibition on union for African. (5)

8 He worked on day and night. (7)

13 Animal tears Veronica right to pieces. (9)

15 Expressing sorrow for people in a foreign language with gravity. (9)

16 Composer whose variations are tameness itself. (8)

17 Coloured beneath the cloak and danced. (7)

19 A custodian goes north into the country. (7)

20 Portion of the air not broadcast. (6)

22 Moment when a duck includes a century. (5)

23 Looks for matches. (5)

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Solution to last issue's puzzle:

M	A	R	G	R	A	V	E	■	H	O	W	D	A	H
O	■	A	■	E	■	I	■	R	■	N	■	E	■	A
T	I	T	I	L	L	A	T	E	■	D	A	T	U	M
H	■	I	■	I	■	N	■	E	■	I	■	R	■	M
E	R	O	D	E	■	D	E	F	E	N	S	I	V	E
R	■	■	■	V	■	■	■	K	■	E	■	M	■	R
I	R	I	D	E	S	C	E	N	T	■	V	E	R	A
N	■	N	■	D	■	R	■	O	■	B	■	N	■	N
G	L	E	E	■	C	O	N	T	R	A	C	T	E	D
S	■	L	■	S	■	C	■	■	■	P	■	■	■	S
U	N	A	B	A	S	H	E	D	■	T	E	M	P	I
N	■	S	■	C	■	E	■	E	■	I	■	A	■	C
D	U	T	C	H	■	T	A	V	I	S	T	O	C	K
A	■	I	■	E	■	S	■	I	■	T	■	R	■	L
Y	A	C	H	T	S	■	A	L	L	S	P	I	C	E

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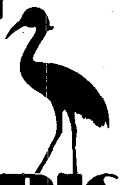

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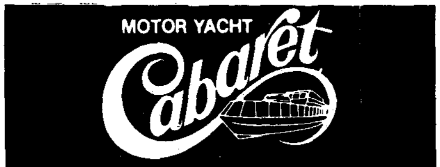

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We are now ready with our fabulous line of pacesetting styles for Fall and Winter. Take advantage of shopping for Designer Clothes at Factory Prices -Wool Wrap Coat selling for $270 - Here $170; Designer Suits selling for $195 - Here $136; Skirts selling for $80-$100 - Here $40-$50; Designer Blouses from $18; and many more Bargains! Buy for less at - Paris Fashions (logo), Open daily 10-4, Saturday 10-3. 279-6019.

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55th Street/Sutton Place—Furnished apartment, luxury building. 879-5317.

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Georgian Mansion near Manhattan—Walnut paneling, 6 fireplaces, 4½ baths, landscaped acre, carriage house. $169M. Write for prospectur: Box 609, South Orange, N.J. 07079.

Lloyd Neck, L.I.—6 bedroom, large country kitchen, greenhouse, screened-in porch, on 2 acres with tennis court, private beach, mooring rights excellent school district, $175,000. Prinicipals only. (516) 421-5032

Tarrytown—Converted Carriage House, 4 bedrooms, 3 baths, magnificent living room with fire*place, family room, modern kitchen, low taxes.* $125,000. Broker CRONKHITE, (914) 693-3382.

Paradise Found—Eleuthera, Bahamas, 3 bedroom Villa on ocean. Tennis, pool, sleeps 8. P.O. Box 263, Maplewood, N.J. 07040.

Seagate—Cozy 2 family home, private community, $35,000. (212) 982-2800.

Scarsdale, Fox Meadow—For rent luxurious 4 bedroom Colonial, central a/c, landscaped, automatic garage, new appliances, near best schools, transportation. $1,850/month, minimum 2 years. Owner S. DISICK, (212) 737-4343.

Sussex County, Northern, N.J.—*Must sell,* secluded year-round country retreat, 2 bedrooms, $20,000. (212) 399-0362.

Westbury—Beautiful Brick Split Home, 2½ Baths, Whirlpool Tub, 3 Bedrooms, all appliances, rugs thru-out, central air-conditioning, $80,000. Principals only. (516) 997-7120.

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Exchange large Mews house central London for Manhattan apartment. 13, Colbeck Mews, London S.W.7. Phone 373-1473.

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Okemo Ski Chalets—Walk to lifts-lodge. Four bedrooms, living room, dining room, two baths; new, contemporary furnishings, self-cleaning oven, dishwasher, washer/dryer. Seasonal rental $4,500. (518) 584-8411.

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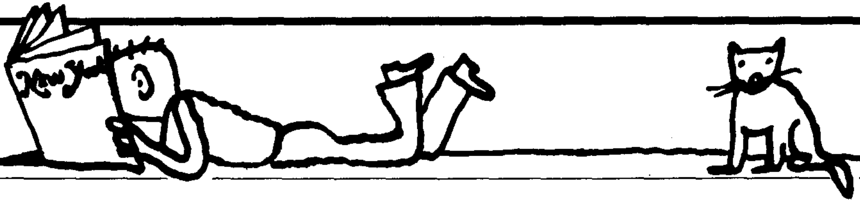
St. Maarten—Delightful West Indian cottage. Holiday Rental. On Beach. All facilities. Airmail Box 155. Call 2433. Telex 8148 BBWNV.



ART & ANTIQUES

This is a biweekly Section for Galleries, Antique Dealers & Auction Houses limited to Display Ads only. Display Ads are sold by the inch. The Introductory Rates for this Section are as follows: 1 time ad—$134 per inch; 2 consecutive ads—$117 per inch each; 3 consecutive ads—$109 per inch each; 4 consecutive ads or 13 during the year—$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Closing is every other Monday at 1 p.m., for following Monday's issue.

William Doyle Galleries

175 EAST 87th STREET, NEW YORK (212) 427-2730

AUCTION
Wednesday, Oct. 18
at 10 a.m.

17th, 18th and 19th Century French and Continental Furniture, Accessories and Paintings.

The estates of Mrs. Thomas Murray and Marie Tinker, removed from 660 Park Avenue, N.Y.C.

EXHIBITION

SATURDAY, OCTOBER 14: 10 a.m.-5 p.m.
SUNDAY, OCTOBER 15: Noon-5 p.m.
MONDAY, OCTOBER 16: 9 a.m.-7:30 p.m.
TUESDAY, OCTOBER 17: 9 a.m.-5 p.m.

William Doyle — Rafael Osona — Howard Zellman
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ANTIQUITIES & ETHNOGRAPHIC ART
Monday, October 30 at 12 Noon
at 525 East 72nd Street

●

EUROPEAN CERAMICS
Monday, October 30 at 2 PM
at 867 Madison Avenue

●

19th & 20th CENTURY IMPORTANT PHOTOGRAPHS
Sat., November 4 at 10 AM & 2 PM
at 525 East 72nd Street

●

FINE JEWELRY
Tuesday, November 14 at 2 PM
at 867 Madison Avenue

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PRINTED BOOKS
Wed., November 15 at 1:30 PM
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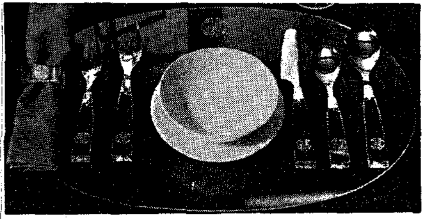

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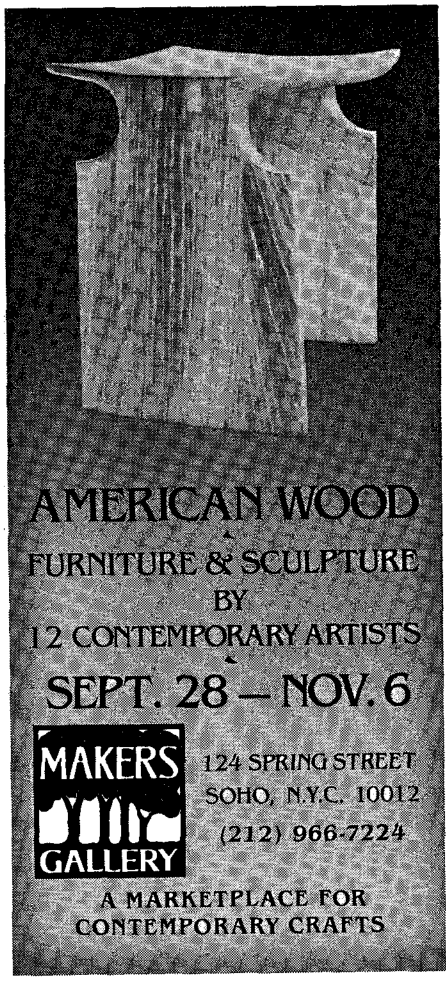

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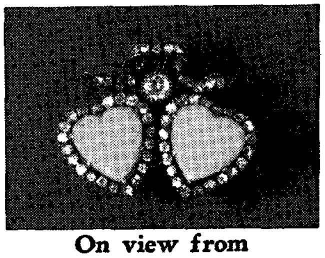
AUCTION
Thursday, October 26 at 10 am
Sale no. 650

ANTIQUE JEWELRY



On view from
Saturday, October 21
Illustrated catalogue $3
For information, please call
Alison Bradshaw: 212/472-3421

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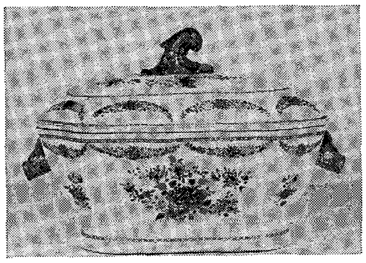
Christie's Auctions in October



A Chinese Export Porcelain Soup Tureen, circa 1780. length including handles 14½ in (37 cm).

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Friday, October 20
at 10:30 a.m.

Fine American Furniture and Decorations
Saturday, October 21
at 10:30 a.m. & 2:00 p.m.

Fine Eastern Rugs and Carpets
Tuesday, October 24
at 10:30 a.m.

The Richard Wagner Collection: Autograph Musical Scores and Letters
Friday, October 27
at 10:30 a.m.

Chinese Export Porcelain and European Porcelain and Pottery
Saturday, October 28
at 10:30 a.m. and 2:00 p.m.

Impressionist and Modern Paintings, Drawings and Sculpture
Tuesday, October 31
at 8:00 p.m.
(Admission to this sale is by ticket only — please call (212) 826-2862)

Impressionist, Modern and Contemporary Paintings, Drawings and Sculpture
Wednesday, November 1
at 2:00 p.m.

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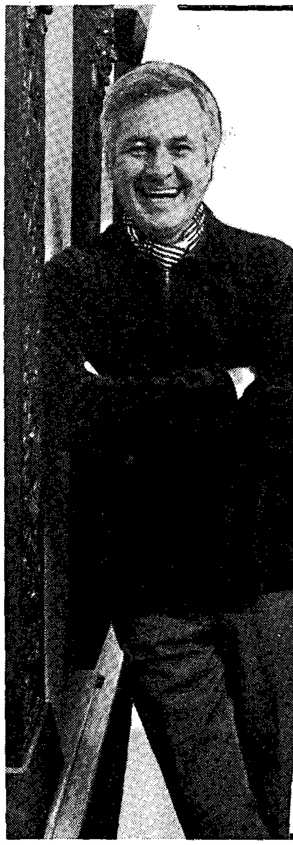
ART & ANTIQUES



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of brick and masonry with slate Gambrel roof. 10 charming rooms and full attic. An elegant property in an old established area - two acres, not far from L.I. Sound. Connecting guest cottage offers attractive accommodations. For price and full particulars, call or write:

Thos. N. Cooke Incorporated
ESTABLISHED 1899

4 West Putnam Ave.
Greenwich, Conn. 06830
(203) 869-9263

Central Park for $280 per acre?

Not in Manhattan, but a working farm slightly larger than Central Park is available in Nova Scotia at that price. 800 acres with a mile of waterfront on the Bay of Fundy. Located on provincial highway. 1 hour drive from Halifax International Airport. Now raising alfalfa and blueberries on 300 cleared acres. 500 acres timber and wildlife. Excellent investment or dairy operation. Resident Manager could stay. Total price $225,000 if sold this fall, $250,000 after 1/1/79. Included in the price is extensive machinery making farm self-sufficient. 3 houses, barn and outbuildings. Sale by owner (212) 790-9780 days; (212) 753-1728 evenings.

LARCHMONT VILLAGE, N.Y.

Air-conditioned Ranch home with charm & tremendous storage. Bookcases. 3 bedrooms, 3 baths. Screened porch with privacy overlooking large, low maintenance yard. Combination living-dining room with vaulted ceiling & woodburning fireplace. Extra rooms in walk-out lower level. 2-car electric eye garage. Beach privileges. $119,000. (914) 834-3666.

KATONAH WESTCHESTER

Immaculate 4 bedroom ranch, eat-in kitchen, dining room, living room with fireplace, 3½ baths, family room, mud room, finished basement plus additional basement area, 2 car attached garage with electric door, set on lovely wooded acre with patios & rock garden in ideal family neighborhood. John J. School District & 5 minutes to RR station. Low taxes. Asking $110,000. Principals only. Call Owner at (914) 232-5711.

SAG HARBOR

1810 Captains House Center Hall - 3 parlors - summer dining room - formal dining room - 6 bedrooms - 3 baths - screened porch - superb detail for restoration. $95,000.

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As Shown in the Bicentennial Collector's Book by Pennsylvania House

The English Manor

A home of sophisticated craftsmanship from the heroic era, nestled within the peaceful countryside of Montclair.

A home of exquisite proportions — mellow oaks, frescoed ceilings, subtle bas relief and refined detail — yet the ambiance for the present.

A home to enjoy, and share with your family and their friends.

Exclusively listed at $265,000.00.

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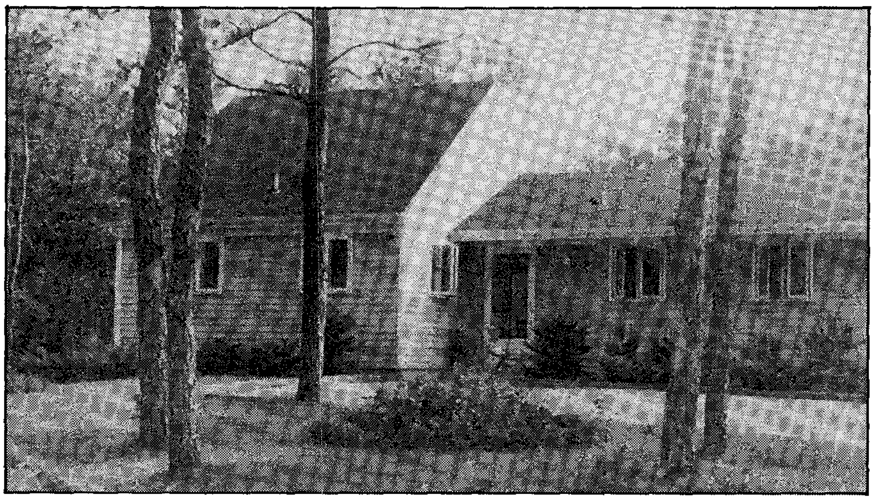
1½ Hrs north of NYC. Unique French Provencial home in brick, set on a hill with breathtaking mountain view. Totally secluded on 12 acres within reach of village community. Has 5 spacious bedrooms, each with bathroom. Living room, dining room, large kitchen & service area. Panelled game room. Cozy den with fireplace leads to 60' long flagstone terrace, perfect for all weather entertaining. Easy maintenance. $255,000. CALL Heather Croner, Assoc. Broker. H.W. GUERNSEY, REALTORS. For Appt. Only (914) 677-9822.

SKYLARK FARM

Experience a CURRIER & IVES WORLD. In this truly gentle 1825 authentically restored Greek revival farmhouse. Enjoy a breathtaking panoramic mountain view from your 8 private acres, overlooking a professionally landscaped 20 x 40' heated pool, outbuildings & greenhouse. Entertain in the candlelit 16 x 20' gracious dining room and delight in the traditional warmth of the living room & family room fireplaces. Retire to the charm of one of the 5 bedrooms. The large modern eat-in kitchen and bath are tastefully decorated to the period. This historic property is 1½ hours from NYC and only through a personal inspection can you fully appreciate its outstanding qualities. Offered at $145,000.

CENTURY 21
MC DERMOTT, MOORE & SMITH
(914) 692-6727

TOWN & COUNTRY PROPERTIES



SERENE SECLUSION

Perfect contemporary cape with wooded privacy. Glass wall leads to decks and garden. $75,000.

JACK DOUGLAS REALTY, INC.

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Charming, 2-3 bedrooms, basement, expandable attic, fireplace, porches, spectacular views; private dock, swim, fish, water ski; near Tanglewood, ski resorts, etc. 2 hours NYC, fully furnished. $39,900.

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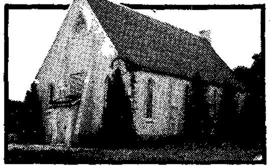
Huge, 1800 sq. ft., 6 rooms, fully a/c, 3 Bedrooms, 3 baths, 3 exp., 16x27' living room, wbf, beam ceilings, 15x16' dining room, decorator eat-in kitchen, all new appliances including DW, gallery foyer, 9 closets, breathtaking Hudson River, NYC skyline, Palisades view, easy ½ hour commute, many extras, mt. $428, 50%+TD, hi $40's. (914) 476-2112.

Convert This Roadside Church (30' x 56') To Your Home



COLTS NECK
MONMOUTH
COUNTY

Built 1879. Brick construction, stained glass windows, vaulted ceiling, large timbers, oil forced air heat, tree lined property of ¾ acres. Convenient commuting to N.Y.C. Price $65,000. Add'l acre lot avail.

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Descriptive Literature
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Near Middletown, N.Y. - 1½ hours NYC - Low taxes. Restored 4 bedrooms, 3½ baths, living room, dining room, 3 fireplaces, country kitchen. Heated 20' x 40' pool. Pond, fantastic views. New 36' x 72' horse barn with apartment. Will divide. $225,000. (914) 343-1108, Broker.

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Alta Log Home complete on 6 acres. Tree-lined meadow, stream, 5 min to ski & swim, golf - $26,500.

5 acres to 580 ac. Prime hunting - invest. land bordering State, some w/paved rd frontage & elec., springs & stream - Example: 18 ac. $8,800 w/ terms.

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HILTON HEAD ISLAND

Sea Pines Plantation - Unspoiled gem on deep-water Canal, private dock, overlooks Bird Sanctuary, Inland Waterway. Specimen Camelias, Trees, estra wide secluded lot. Mint condition Cypress-sided Colonial, master bedroom/dressing room/bath, sliding doors to private lawn, 2 additional bedrooms & bath, living room with woodburning fireplace, dining room, screened terrace, super kitchen, laundry, air-conditioning. $200,000. Owner/Seller, Box 1335 NYM.

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TOP BERGEN BUYS

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CENTURY 21

Beir Higgins Realty

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5 Minute walk to Ski Area

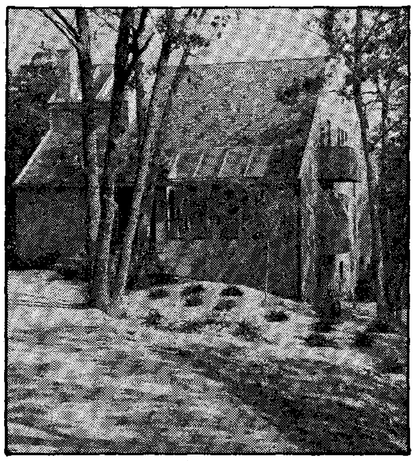
TOWNHOUSE - 3 BEDRMS - 2 STORY

Fully furn, w/w crpt, cathedral ceil, WDBFplc. Indoor/outdoor swim pool, tennis courts. $50,000.

HUGUENOT (212) 687-3670

OLD BROOKVILLE

Estate like area, cul de sac, custom Georgian Colonial, 2 acres, wooded and landscaped, automatic sprinkler, burglar and fire alarms, central vacuum, central antenna, central air-conditioning, 6 bedrooms 5½ baths, 3 fireplaces, center hall, outstanding gourmet kitchen and service area, covered porch, 3 car garage. Principals only. $375,000. Call for appointment, (516) 484-0731.



A real stunner! Architect-designed, generous light-filled spaces arranged for holiday pleasures and privacy around a pool. 3 bedrooms, 2 baths, furnished with exceptional style on a wooded acre and a half with private beach rights. $225,000. Compare quality and Talk to

TINA S. FREDERICKS, REALTY

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TOWN & COUNTRY PROPERTIES

90' Sandy Beach

Easy going life style on Peaks Island, Me. Year round 5 rm. cottage on Casco Bay. Boat storage. Near shopping & school. Quick boat ride to Portland. Hard to find @ $36,800.

164 A. C. 1820 Farm, Vt.

Sturdy 4 brm. farm house on 164 GORGEOUS A. IN SHOREHAM. Views from hillside of Green Mountain & Adirondacks. LOTS OF PRIVACY. Great location for sheep & beef. 30 A. fenced pasture w/pond & 40 A. woodlot. Incredible @ $90,000.

Vacation Chalet Poconos, Pa.

Well constructed 6 room chalet, Pocono ranch lands, planned community. HORSEBACK RIDING, SKIING, SWIMMING, TENNIS, CLUB HOUSE. Wooded, hills, views. 25 mi. to shopping; I-80 to N.J., N.Y., 2½ hrs to Philadelphia. Super @ $35,000.

Country Contemporary

Spacious 8 rm. home ideal for large family or entertaining family. Near Northfield, Mt. Hermon & Amherst College. Overlooking Farm Pond, nestled among farms & woodland. Views to Mt. Holyoke Range. D.H. skiing & c.c. skiing. Deerhunting in "back yard". $60,000.

440 Vt. Acres $150,000

Sunny secluded 8 rm. farm house on Island Pond in mint condition. At end of maintained gravel rd. Some acreage suitable for logging. In 7 years potential steady income from existing woodland. 3 stall garage & machine shed.

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Waterfall bouncing over rocks thru gardens; antique ice house turned with a deft hand to a romantic Contemporary, but with the intrigue of the past. Beamed cathedral ceilings, random width wide floor boards, clay tiling in Swedish butcher block kitchen, skylights in dynamic vaulted ceiling dining/family rm w/brick fireplace. Ultra glassed master w/sunbathing deck; step down to enormous 5-ft-deep bath; balconied library. 4 bedrms, 3½ baths. 2-car heated garage w/future apt area above. This is very, very different! $189,000.

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On the Green **Bedford Village, N.Y.**
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Contemporary Ranch, 680' riverfront, 3+ acres, $225,000.
English-style Country home, 5 bedrooms, pool, private lake, view, 4 acres, $265,000.

H.C. ROEHR **(203) 227-3207**

HAMPTON CONTEMPORARY

Year round custom designed home near bay in historic Remsenburg on landscaped acre. Heated Gunite pool. 30x23 living room, dining room with fireplace, 4 bedrooms, 3 baths, ultra modern eat-in kitchen with skylight, white tile floors, 2½ car garage. 90 minutes to New York City. $183,000. By appointment.

SEA REALTY **(516) 288-6244**

PELHAM MANOR

Gracious 12 room, 3½ bath Colonial near everything. 3600 square feet on 2 floors, carpeted throughout. Lovely third plus finished basement with darkroom, workshop, etc. No maintenance exterior. Easy care ground. $125,000. Taxes $3,000. Call Owner, (212) 362-1200.

PRINCETON

Magnificent Brick Country Estate on 12 acres, close to Princeton Univ. 4 BR, 6 bths, spectacular 180°, 8 mile panoramic views. Horse country & wildlife. Cathedral-ceiling sunken LR, huge Thermpane glass panels & rare ceramic tile thruout, plus every luxury feature. Pond, evergreens, 900' drive. Unmatched value. $350,000.

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(609) 921-1411

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Contemporary on a hill in private association of Delafield Island. It has lots of glass and sunlight and a 26 x 20' kitchen family room combination with fireplace, 4 bedrooms, 2 baths, den, office, low grounds maintenance. Priced $199,500.

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GREENWICH, CONNECTICUT

On over 8 Round Hill acres. Fine panelling, numerous fireplaces, unusual nooks & crannies, modern family kitchen, 6 bedrooms, 6 baths, pool & poolhouse, offer the ultimate in great family living.

NEWHALL & OGILVY
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MONROE (1 hour NYC)
(7½ Acre Estate)

In our last weeks ad, the most important information was left out. The 5 masonry cottages are rented year-round grossing $25,500. The owner occupies the first floor of the Colonial (5 rooms - an executive suite with the use of the finished basement). He lives rent free receiving income from caretakers cottage & upstairs apt., amounting $9,060. This is a terrific buy @ $259,000. Including 5 vacant acres. Don't pass this up. Owner wants to travel. (914) 783-4320.

PELHAM PELHAM MANOR

ONE STOP - ONE CALL

TOWNHOUSE - English stucco, better than new, profes decor, 4 bdrms, 2 baths, prestige area, $96,500.

"HOUSE & GARDEN" - fabulous stone & shingle ranch offered at below replacement cost, 4 bdrms, 4½ baths, private garden, many, many, many extras. $167,500.

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SETTING IS EVERYTHING

Look out from this 6 room, 2+ bedroom tastefully renovated barn, across orchards, house, pasture and distant mountains. Enjoy the spaciousness of an antique beamed cathedral ceiling and the warmth of a stone fireplace. Beautifully landscaped 5 acres. Brook, barn with studio, greenhouse. Private and quiet. Kent, Ct. $175,000.

The DeVoe Realty Company
Call Collect
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2 HRS N.Y.C.

85 Acre Approved Sub-Division, 3 Minutes Rt. #17, Quickway, Roads, Panoramic Views... $127,500.

680 Acres, 2 Crystal Lakes, 5 Miles Road Frontage, Ideal Development, Investment... $689,900.

362 Acre Operating Campsite on Famous Trout Stream, 180 Developed Sites... $365,000

Additional Income From Land Lease Agreements... $35,000

Brokers Protected

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Main St., Livingston Manor, NY 12758
(914) 439-5220 Eves (914) 439-5624

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Secluded Colonial set on gently sloping hillside. Stone floor to ceiling, fireplace in living rm, deck leading to vin rm with fireplace, 4 bdrms, sunny alcove for greenery, 2½ baths. Guest cottage, 2 car garage, 2½ acres. Grand View. 20 min GWB. $130,000.

Kirchner-Bryant Realtors **(914) 359-0550**

TOWN & COUNTRY PROPERTIES

70'S WEST

Indulge Yourself - 2200 sq. feet. Let your individuality dictate the design of this unique loft. Spectacular views thru umpteen windows; roof garden, brass plumbing gas line, new wiring. (Approx 90M completed; maint $500). Offered by prospectus only. Call Kathleen Elvin or Miss Stevens at

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60's OFF PARK - Wide converted Mansion suitable for institutional use. Several spacious entertaining rooms with fireplace. Please call for further details.

60's OFF PARK - Extremely well built family home with 5 bedrms & Lib. 6 bths. Separate street floor MD's office. $800,000.

68TH ST (MAD-PARK) - Exclusive with us. BAROQUE 6 Story, cent. A/C. Private residence designed for entertaining and family. $495,000.

70's OFF PARK - Wide and deeply built 6 Story Mansion with elevator. Allows for both formal & informal living and entertaining. Considerable attention to detail. Separate top floor apt. as family convenience. Bring your bags and move right in. Seller will finance w/excellent terms. $1 million.

SULZBERGER-ROLFE

RON SOLOMON	593-7617
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EXCLUSIVE

Winter garden on Fifth Avenue in 60's, high floor, junior 4, 1½ baths, full service bldg, maint $631. 6's, 7's, 8's, other larger apts., East & West in prestigious bldgs & townhouses & investment properties.

Sylvia H. Edwin Realty Co.
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CPW (70's) Most remarkable 10 rm co-op. L.R., library & all 4 MBRs face the park, gourmet kitchen, $350,000.

CPW (70's) Splendid 6 rms: 2 MBRs & lib or 3rd BR, 2 wbfs .... Asking $125,000.

5TH AVE (60's) 4½ rms: 2 MBRs, 2 baths, South expos. Ask $150,000 .... Mnt $478
3½ RMS: 1 MBR, 1½ baths, Living room with bay. Asking $100,000 .... Mnt $354.
5 RMS: 2 MBRs w/high South terrace. Asking $190,000 .... Maint $666.
All 3 Mt. include util with 49% T.D.

5TH AVE at 81st. High floor duplex in splendid bldg. 12 rms totally renovated, in move-in cond. 4 MBRs + lib, asking $595,000 or for rent fully furnished $7500. Offers are invited.

PARK AVE (low 70's) Extraordinary Duplex. 14 rms, master suite of 2 rms & 2 bths, 2 or 3 other BRs + lib .... Ask $318,000.

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OFF LEX AVE CARNAGIE HILL AREA

THE RENOVATED TOWNHOUSE

Delightful, original detail intact, 5 WBFs, 4 bdrms, excellent condition. Asking $225,000. Call Pat Hockmeyer

J.I. SOPHER & CO. (212) 486-7000

60's OFF PARK EXCLUSIVE
MINI PARIS PENTHOUSE

Mod kitch leads to liv rm w/WBF, balcony, mini den + mini bdrm, 1 bth, built-ins, thru wall A/C, private, airy, brite, $99,000, mt $575 with 70% TD. Call Miss Larsen

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N.Y.C. TOWNHOUSES AND BROWNSTONES

18th ST. E. 21' towhhse. One of NY's jewels, beautifully preserved 5 bedrms. Delivered vacant. Call Yau Choy Lin.

19th ST. Exclusive. 20' brwnstn flr-thru garden apt for owner + 6 apts for inc. Wbfp. Only $185,000. Call Yau Choy Lin.

20's E. 5 sty 1st floor for commercial use. Excellent income potential. Top floors for residential use. Asking $350,000. For appointment call Mr. Waters.

40's WEST. Charming 3 sty rear hse w/pvt garden + 4 sty front apt bldg for income. Ask $210,000. Call Peggy Arthur.

60's E. EXCEPTIONAL BUY AT $425,000. 5 sty townhse w/duplex for owner and triplex rented for income. 20' wide & built deep. Lots of space & lovely garden. Call only Kendall Lutes Sun & Eves: 799-8527.

70's E. off Park. Elegant triplx + sep inc unit. Del vac. A buy at $450M. ALSO Sutton Pl. Unique pvt hse w/solarium & 4 bedrms $325M. Call only Anne Snee PM 724-5391.

70's E. Marvelous 3 bdrms/libr, new mod kitchen, glass encl solar on beaut gardn. Immac & only $235M. Call Mrs. Dunbar.

80's E (5th & Mad) Exclusive. Very mod 3 br maids + grd flr for offices or comm. Roof terr. Superb at $265M. Mrs. Dunbar.

80's E (off Madison). First Offering! Elegant 5 sty elev twnhse 22x100. Ideal for family or consulate use. Asking $625,000 all cash. Others. Call Mr. Galett.

GR VILL Dble twnhse w/owner's spectacular 5 br garden triplex + 4 inc apts. Move-in cond. $370,000. Call Ilene Klasson.

STUYVESANT PARK Exclusive. 19' hse Liv + prof off and/or inc apts. Del vac. Orig detail. Ask $275M all cash. Call Ilene Klasson.

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60's East EXCLUSIVE
Mint condition, 4-story brick home. Fine details. Central A/C. WBFPs. SOUTH GARDEN. Modern Kitchen. ELEVATOR.

80's East EXCLUSIVE
Lower Triplex with GARAGE. Upper Duplex. New Listing. $400,000

EXPERIENCED SALESPERSON
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60'S, EAST. 3½ Rms w/Terrace:
Mt $454... $68,000
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70'S, EAST. 4½ Rms, Hi-Ceils:
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CENTRAL PK W 70'S

One of A Kind Garden Duplex

2 flrs of stunning, warm & elegant architecture w/ 2 flrs of glass opening onto impressive South gdn; 1 master, 2 smaller; 2 full baths; 24x20 LR w/2 sty mission-style wbf; 21x19 dining/entertaining. If you are in the 50% bracket, you can live here for $790 mo incl util & central a/c. Maint $350; 50% T.D. .... MINT COND.

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5-story brownstone for sale. One bedroom garden duplex apt avail PLUS (8) apts. $27,000 income... $100,000 cash over (15) year mortgage.
OPEN HOUSE - Agent On Premises
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70's LOW off PARK AVENUE

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TOWN & COUNTRY PROPERTIES

MANHATTAN CO-OPS

57TH ST EAST. Incredible Views of New York. Exclusive! See the East River from every room in this magnificent 7 room apt. 3 BRs + maids, 4½ baths, terrace, hi floor; large kitch, formal dining rm. $225,000. Mint condition. For details please call Raquelle Friedman, 832-4188.

60's EAST. Condo. 3½ rms. Asking $75,000. Common charges $156. For details please call Lillian Gallagher, 832-5994.

70's EAST. PENTHOUSE - EXCLUSIVE. Imagine Coffee, Croissants and Panoramic South Views from your Terrace suspended high above the City. This is a superb 7 rm Duplex with 3 masters, 4 baths, mds, WBFP - all in perf cond in fine older bldg. Mrs. Shiff, 832-5452; Res 628-3146.

70's E. New Exclusive. Spacious Terraced 3½ has views. $85,000. Mt $480 .... ALSO

GREENWICH VILLAGE Exclusive. 'Stewart House'. 5 rms with terrace. Overlooks Grace Church. Many built-ins. For details kindly call Mrs. Loring, 832-5470.

CPW (70's) Exclusive - Spectacular 10 rm apt on hi flr corner overlooking Park and City. Terr. on all sides - Perfect condition. All rms lge, LR, DR, Libr & 3 BR's 2 Mstrs, 4½ baths - Fab. kit. - Mt $1770. High T.D. Don Petrie 832-5429.

PARK AVE. New Exclusive. 6 huge rms facing Park Ave. Brand new kit & baths. Mt. $684. Reas price. Sheila Nelson 832-5956.

SUTTON PLACE SOUTH. Away from the hustle & bustle but close to everything. Magnificent unobstructed river views. 4½ rms w/separated bedroom wings for total privacy. Maint under $700 including all utilities. Apt must be seen. Apt must be seen. Call for appt. Mrs. Bobbi Feder 832-5951 or eves 838-4313.

U.N. PLAZA. Exclusively Ours. Breathtaking Views! Move into this lovely 8 rooms in move-in condition. South East exposure. On high floor. Price $395,000. Call Mrs. Black (ofc) 832-5472: Home 534-2711.

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U.N. PLAZA!!!

SENSATIONAL RIVER & SKYLINE VUS FROM THIS 2 BR, 2 BTH APT. FACING SOUTHEAST, MINT COND. OWNER TRANSFERRED. $150,000. MT. $815.

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SUNDAYS & WEEKDAYS

N.Y.C. CO-OP APTS

SUTTON PL SO VERY SPACIOUS 4½ rms, 2 mstrs, 2 bths, in prestige bldg, immac cond, $175,000. Call Jacqueline Swiskey

CENTRAL PARK W. LOW 80's 7 rms, lrg paneled liv rm, FDR, spacious gallery, 3 big mstrs + 3 bths, fabulous So city & park views, $200,000, mt $940 incl elec. EXCLUSIVELY OURS. Call Jo Sarp

70's EAST BEST BUY IN TOWN 4½ rms, 2 bdrms + 2 bths, mint cond, $98,000, mt $575. Call Nina Derovira 935-8700, residence 688-3395

70's EAST PRIME LOCATION fabulous 7 rms, 2 mstrs + superbly designed dressing rm, built-ins, maid's rm or den with sep bthrm, 3 bths, FDR, wood beamed ceilings, mt incl utils. Call David Day

70's EAST TERRACED FAMILY 7 RMS 3 mstrs + maid's, FDR, eat-in kitch, all expos, $195,000. Call Lauren Yadgaroff

EAST 70's LUXURY BLDG 2 bdrms, 2 bths, with terr, $80,000, maint $535. Call Mrs. Robinson

80's MAD/FIFTH PRE WAR 6 Excel family bldg, hi flr, lots of light, 2 mstrs, 2 bths, WBF, FDR, maid's with bth, eat-in kitch, maint in $600's, priced to sell. Call Susan Benisch

PARK AVE PRE WAR SUNNY 6 ROOMS-FDR, WBF, 2 mstrs + maid's, w/bth, kitch in good cond, asking $135,000, mt $650. Call Terry Blumenfeld

WEST END ACADEMIC SETTING luxuriate in 8 rms, 3 bdrms, 3½ bths, 2 maid's, asking $140,000, mt $649, 24-hr doorman. Call Beverly Crandall

N.Y.C. TOWNHOUSES

EAST 30's MURRAY HILL BUY FOR INCOME 5 story rental apt bldg, off Madison Ave, net income, no renovation needed, $125,000 cash. Call Donald Riley

EAST 80's/LEXINGTON COZY SMALL HOUSE WITH GRDN WBF & many original details, parlour flr for owner, income from other apts. Call Frences Hedin

11 ST WEST VILLAGE NEW CO-OP
Unique, chic, brite 3 story carriage house, 2 bdrms, terrace, fine kitch, $120,000, maint $294. Call Mary Thompson. Offering by prospectus only

DAVID DAY REALTY
532 MADISON AVE (212) 935-8700

MANHATTAN CO-OPS

70's EAST. BEST BUY .... 10 RMS
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5TH AVE (60's) .... 5 RMS 5 lovely light & bright rms on hi flr w/So. expos. 2 BRs, 2 baths, lovely 26' LR, nice foyer & dining area. Good kitch. Realistically priced. Mnt $700. Call NANCY ELIAS, 754-0733

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70s E. Off Park. 7 rms, excel cond. 2 BR + den, new kit, wbf. Maint $680.
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Page of Lists / Ashbel Green

HOW TO GET OUT OF NEW YORK, FAST AND CHEAP

> "...Wise drivers have found it possible to avoid many of these assaults on their budgets without adding much time on the road..."

Manhattan is an island ringed by tunnels and bridges that cost money. No fewer than seven toll guzzlers are operated by the Triborough Bridge Authority (the Henry Hudson and Triborough bridges, and the Queens Midtown and Brooklyn Battery tunnels, with tolls both ways) and the Port Authority (the George Washington Bridge, the Lincoln and Holland tunnels, tolls eastbound only). They collect nearly $200 million a year from motorists; other bridges in New York, such as the Verrazano, Goethals, Bayonne, Outerbridge Crossing, Bronx Whitestone, and Throgs Neck, garner even more.

But toll-wise drivers have found it possible to avoid or diminish many of these assaults on their travel budgets without adding much to time on the road. Here are some cunning ways to get in and out of New York City—the sums can add up if you are a regular weekday or weekend motorist.

1. Connecticut shore. Take the FDR Drive to the Willis Avenue Bridge (the Third Avenue Bridge, just west of it, brings you back free) to the Major Deegan Expressway. Just after the Yonkers Raceway go east on the Cross County Parkway, which joins the Hutchinson River Parkway. From the latter, pick up the Merritt Parkway at the Connecticut border. The Merritt is a handsome road without trucks, and the tolls add up to 50 cents, while the turnpike would cost you $1.05.

2. Connecticut and upper New England. Get to the Hutchinson River Parkway as above, and then take I-684 to Brewster, I-84 to Hartford, and I-91 to Massachusetts and Vermont. No tolls until Quebec.

3. Upstate New York. The Taconic State Parkway is one of Robert Moses's finest contributions to New York State, and it's free. This beautiful, rolling road runs up the east side of the Hudson River almost to Albany, which you can reach for 20 cents by continuing on I-90. I-90 also leads to I-87, the free Northway to the Canadian border. For the Taconic, take the Major Deegan to the Cross County, go west to the Saw Mill River Parkway, which leads north to the Taconic. The New York State Thruway parallels the Taconic on the west side of the Hudson and costs $2.70 between Westchester and Albany, plus an extra $1.50 if you must go east on the Tappan Zee Bridge.

4. Long Island. *North Shore and eastern Long Island.* Drive across the Queensboro Bridge (free both ways) from 59th Street to Van Dam Street, which leads south to the Long Island Expressway, a toll-free road all the way to Riverhead. You avoid using the Queens Midtown Tunnel (75 cents) or the Triborough Bridge (75 cents).

South Shore. Take the Brooklyn Bridge (free both ways) from the FDR Drive to I-278 (Brooklyn-Queens Expressway), go southwest to the eastbound Belt Parkway, and then east on the Southern State Parkway, which is free and is convenient to Jones, Atlantic, and Long beaches, and Fire Island. It's also possible to reach the South Shore from uptown Manhattan by crossing the Queensboro Bridge and following the Long Island Expressway from Van Dam Street east to the Grand Central Parkway, going south to the Van Wyck Expressway to the Southern State Parkway.

5. New Jersey. Eastbound travelers on the George Washington Bridge and the Holland and Lincoln tunnels pay $1.50 tolls (there are no westbound tolls on these crossings). There is one possible saving for users of the Holland Tunnel traveling north on the New Jersey Turnpike—Exit 14 (Newark) to US-9 (the Pulaski Skyway) to the Holland. It's 40 cents cheaper, and a bonus is the array of filling stations near the tunnel's entrance, with less expensive gas than you'll find in the city.

A slower, but more economical, route than the New Jersey Turnpike ($2.05 from the Lincoln Tunnel to the Delaware River) involves taking US-9 from one of the tunnels south to US-1 to US-130 below New Brunswick. South of Trenton you can join I-295, which leads to the Delaware River Bridge—the entire trip within New Jersey is free. Before the opening of the Jersey Turnpike in 1952, the only tolls between Washington, D.C., and the Hudson River were over the Susquehanna River Bridge and on a Delaware River ferry. Now the trip can cost more than $5, but what was once a seven-and-a-half-hour drive to the nation's capital has been cut by three hours. ▬

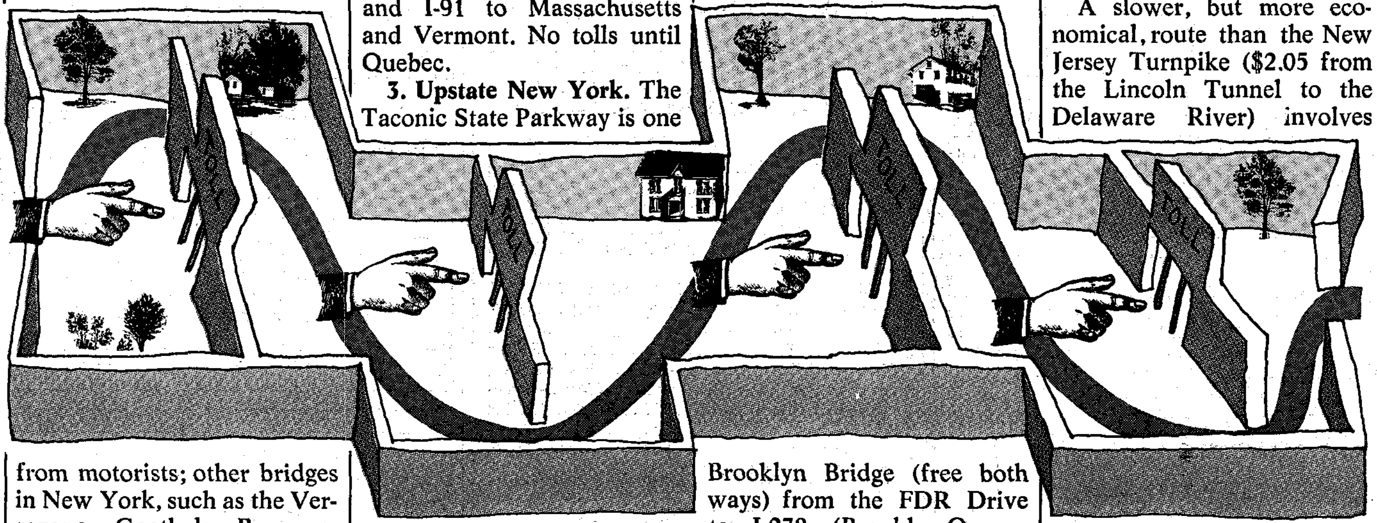

Illustration by Jo Teodorescu